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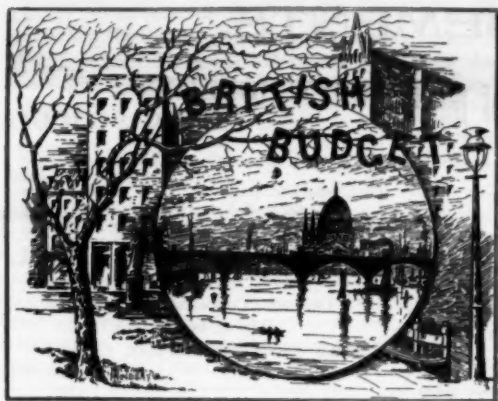
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SCHULTZ-CURTIS is introducing, as far as I know, an innovation to the London musical world, which, under the title of "A Series of Musical Evenings," will commence on October 26, and continue Wednesday evenings through the winter until the following April. Each evening will be under the artistic direction of some eminent artist or combination of artists, who will be responsible for the program, and also share in the musical success of the evening. By this means it is hoped to attain constant variety and the highest degree of perfection. On the other hand, it is hoped to gather together a select audience of musical amateurs who will enjoy good music under favorable conditions. The Steinway Hall is admirably suited for this purpose.

Arrangements have already been made for several first-class string quartets, also for some of our leading vocalists and pianists, who are among those undertaking the artistic management of each evening. The club subscription, entitling one to a seat at the eighteen or twenty concerts to be given during the season, is five guineas, except for the first 200 members, who will be admitted at the reduced charge of three guineas. Members have the privilege of purchasing extra tickets for single concerts at the reduced price of 5 shillings, the price for non-members being 7 shillings and 6 pence.

Dr. Richter sent yesterday from Vienna the programs of his four concerts, which will be given in St. James' Hall the coming season. The final concert will be a choral one, including Brahms' "Song of Destiny," and Beethoven's Choral Symphony. Among the soloists announced for this occasion will be Miss Fillunger, Miss Ada Crossley, Mr. Lloyd and Andrew Black. The pitch used will be the high or old Philharmonic. Among the works new to these concerts will be Rimsky-Korsakoff's symphonic poem, "Scheherazade," Robert Fuchs' overture to Grillparzer's drama, "Des Meeres und der Liebe Wellen," Liszt's Spanish Rhapsody, orchestrated and played by Busoni, and Svendsen's "Carnival in Paris." The symphonies will include Tchaikowsky's "Pathétique," Dvorák's "New World," Brahms' First in C minor, and a symphony by Mozart. The Wagner repertory will be limited to four overtures, this bearing out what I said in a previous letter, that Dr. Richter thinks the time is ripe to let Wagner's music have a rest.

It is reported that Madame Patti will next week return to her castle at Craig-y-Nos, where she will remain in the society of some friends until she appears at the Albert Hall and Crystal Palace in June. She has also promised Wilhelm Ganz to appear on June 7 to celebrate his jubilee of public work in London.

Mr. Ganz, when a young musician of eighteen, a pupil of Eckert, of Berlin, and of Amschutz, of Coblenz, arrived in London in 1848. His father, Capellmeister to the Grand Duke of Hesse, had already conducted opera in Manchester, and young Ganz had at Darmstadt and elsewhere frequently acted as his deputy or assistant. His uncles, Moritz, the cellist, and Leopold, the violinist, were also known in London. They had often visited London, and on May 1, 1837, they played together a Duo Concertante at the Philharmonic concerts. Wilhelm Ganz announced his first concert in London at the old Hanover Square Rooms in 1855, and since then he has given fifty concerts altogether apart from his conducting of the New Philharmonic and Ganz orchestras.

It is reported here that Leschetizky is contemplating removing to Berlin instead of remaining in Vienna, which seems to be losing some of its prestige as a musical centre.

The Jean de Reszké Company has arrived in St. Petersburg, where Dr. Lowe's opera season will start to-morrow at the Imperial Marien Theatre. During these performances M. Jean will sing for the first time the part of Siegfried in "Götterdämmerung." The season, so far as the de Reszkés are concerned, will be limited to four weeks, but some of the other artists may possibly go on tour afterward.

Mlle. Rita Elandi, of the Carl Rosa Opera season

at Covent Garden, has just returned from Bayreuth, where she has been the guest of Madame Wagner.

Mlle. Zélie de Lussan has been asked by M. Sarré to extend her engagement at the Opéra Comique through the month of March. She will appear in "Carmen" and "Don Juan," as well as in "Mignon."

Ovide Musin, the famous violinist, will play Lalo's "Concerto Russe" on the 13th inst. at the Lilli Hippodrome, France.

Chas. H. Eddy, who has been in London for the purpose of extending the sale of those artistic pianos made by Messrs. Chickering, returned on Wednesday to Boston.

Miss Margaret Macintyre expects to be in London for the forthcoming autumn season.

David Bispham has arranged to give his concert in St. James' Hall on June 11, when he will be assisted by several well-known artists.

Chas. Salaman entered his eighty-fifth year yesterday.

The Carl Rosa Opera Company, which is giving performances at Brighton this week, includes in its repertory Ambrose Thomas' "Le Songs d'une Nuit d'Ete," of which Beattie Kingston has translated the libretto into English. The work is now known as "The Poet's Dream."

After a most successful four weeks' tour through England, Scotland and Wales, Ffrangcon-Davies sailed for his third visit to America on March 2 as a passenger in the Kaiser Wilhelm. He will do his earliest work in the States with the Boston Symphony Orchestra.

Herr Rosenthal has met with a slight accident to his finger, which has interfered with his practicing, and for this reason there is a bare possibility that he may not appear at the Philharmonic concert on the 10th. I learn through Mr. Vert that negotiations are almost complete for Herr Rosenthal's appearance this month at one of the Gentlemen's Concerts in Manchester.

"La Poupée" celebrated its first birthday in England on the 27th ult. The occasion was marked by new dresses and much enthusiasm prevailed.

Mr. Hedmont is giving a series of operatic performances every evening this week at Brixton. These, I understand, include one act from "Faust," "Cavalleria," "Rip Van Winkle" and "Hänsel and Gretel." "The Highway Knight" is the title of a German opera that Mr. Hedmont has recently secured for the purpose of producing in England. In this Homer Lind has been engaged to take the part of Julius Klincker, a wealthy American merchant, who has all the distinguishing characteristics of the *nouveau riche*.

Miss Maude Roudes sang at the popular concert on the 19th ult. The *Sunday Times*, in speaking of her work, said: "Miss Maude Roudes, an American soprano, who has appeared with success in the Carl Rosa Opera Company, made her début at this concert, and sang Godard's 'Le Tasse,' Massenet's 'Alleluia du Cid' and Liszt's 'Die Lorelei.' Her voice is sympathetic and her rendering of this last won loud and deserved applause."

The death of the well-known professor of harmony, H. C. Banister, has left his widow in straitened circumstances. To provide funds for her two "Memorial Albums" of his music are to be published and a committee of musicians and others has been formed, with Mr. Cummings, principal of the Guildhall School of Music, as honorary treasurer.

Ffrangcon-Davies, the evening previous to his departure for the United States, sang Amfortas in a production of "Parsifal," given at St. Margaret's, Westminster, under the direction of Edwin Lemare, the accomplished organist.

Max Bruch has just finished a new choral work, "Gustav Adolphe," a secular oratorio, which is to be heard the first time on May 22 at Barmen, under the direction of the composer.

Miss Etta C. Keil, of Pittsburg, is at present in London studying oratorio with Signor Randegger and Henry J. Wood. She returns to America next week with excellent credentials from both these gentlemen, as well as from her Paris teacher, M. Delle Sedie.

Walter Randall Clarke, a tenor from New York, is at present studying with M. Delle Sedie in Paris. The eminent French teacher thinks very highly of Mr. Clarke's natural qualifications for an artist.

CONCERTS.

Many people who for a long time clung to the idea that the famous French conductor, though undoubtedly brilliant, was superficial, must have seen reason to change this view after hearing M. Lamoureux's dignified and intellectual performance of Beethoven's masterpieces. It was therefore only natural that a large number of amateurs and musicians should attend the Queen's Hall last Wednesday in order to hear how he would read Tchaikowsky's "Symphonie Pathétique." Familiarity with one particular interpretation of a comparatively new composition does not help the listener to criticise another with that openness of mind which is essential if a sound judgment is to be reached. The conductor who is first in the field with a new work makes it almost his own, and when conductor

No. 2 plays the work in question with the same orchestra which has given a score of fine interpretations under conductor No. 1, the case becomes seriously complicated, for there is a limit to the power of adaptability possessed by the most docile of orchestras.

I shall not, then, attempt to draw a comparison between the reading of Tchaikowsky's symphony by Mr. Wood and M. Lamoureux. Both are great achievements. It is by the almost supernatural clearness of his playing that M. Lamoureux gets his effect—he makes each instrument so separate, and yet the whole orchestra as if it were one instrument. A very marked feature of his success is the way in which he produces exactly the right tone from each instrument, from the first note of each phrase to the last, thus gaining a well-balanced effect, which is of indescribable advantage. Perhaps he has never been more triumphantly successful with his strings than he was on Wednesday. He takes the famous melody in the first movement rather rapidly, and with less apparent sentiment than is usual, and it does not lose by the change. The second movement went with wonderful swing, but not so lightly as is customary. Most successful of all was the third movement, where the restrained power of the crescendo leading up to the climax was splendid. Beethoven's "Coriolan" overture, which began the program, was splendidly given; the "Waldweben" and the "Marche Hongroise" were less satisfying. M. Diemer, whose Parisian reputation as a cultivated musician and distinguished pianist is well known, played Saint-Saëns' C major Concerto with perfect skill and knowledge of the secrets of concert playing. He afterward played a Gavotte of Rameau in that style in which he has scarcely a rival, and a piece of his own, which served to show what a wonderful skill he has.

The prominent feature of the Queen's Hall Symphony concert last Saturday was Signor Esposito's cantata "Deirdre," which won the first prize at the Dublin Feis Ceoil last May. The book, by T. W. Rolleston, is based upon the Celtic version of a legend common to many countries, and which in England is known as "Tristram and Iseult." Deirdre the beautiful was betrothed to a King of Ulster, who had brought her up in seclusion, when she met young Prince Naisi and eloped with him to Scotia. In the second act the gallant Prince laments his inactivity, and receiving friendly overtures to return to Ulster he disregards Deirdre's warning and does so. The chorus then briefly tells the fate of the Prince, who dies by treachery. Deirdre utters a weird lament for the sons of Usna, and then kills herself with her husband's sword. The chorus of the seed of Fate, which opens the work and is suggested several times in the course of the cantata, now breaks in again in a more emphatic form and brings it to a close. The music is modern and at the same time melodious, especially in the second part, although here is some of the weakest writing. The number which seemed most effective was the sunrise chorus, but Deirdre's song of farewell was very charming. The climax is not brought out strongly enough, and on the whole the work is lacking in dramatic power. Miss Evangeline Florence sang Deirdre's music delightfully.

Messrs. Branscombe and Fergusson gave an excellent reading of the music of Naisi and MacRoy, while the choir found no difficulty in the choral numbers. Beethoven's "Pastoral" symphony, conducted by Mr. Wood, Liszt's Third Hungarian Rhapsody, and the entr'acte from Schubert's "Rosamund" music were also in the program.

At the performance of "The Redemption" by the Royal Choral Society on Wednesday, the 23d ult., a large audience listened with attention to the great French composer's unique work. Many changes have taken place since it was first given at the Albert Hall, and the accomplished and devout Gounod has passed away. That this ingenuously pure and unaffected trilogy should have met with a much better reception in this country than elsewhere is not only a compliment, but a very important sign as to the position we may hold in the future as a musical nation. Both to audience and soloists there is no greater strain than having to listen to and sustain a series of long recitatives, and of this a large portion of "The Redemption" is composed. It was specially to the credit of Messrs. Brozel and Price and Watkin-Mills that this task was performed with dignity, feeling and spirit. It must have been evident to all, in listening to Watkin Mills in particular, that we have arrived at a truer and more reasonable understanding as to the neutral position of recitative. The sooner English vocalists imitate their German friends in this matter the better. Miss Ella Russell, Mme. Belle Cole and Miss Maggie Purvis were the other soloists.

The chorus was not quite up to its usual average. The Celestial Choir (save the mark!) was a decided failure. The long wait and the great sea of human faces evidently tired and overawed the little choristers, who, perched up at a dizzy height, were themselves much nearer the celestial region than their singing resembled what we hope to hear there. The chorus, "Unfold, unfold, ye portals everlasting," following the repeated query of the

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MR. SHERWOOD created a furor by his wonderful playing at the meeting of the M. T. N. A. in New York City last June. His playing in other large cities this season has aroused the utmost enthusiasm. He has been acknowledged by critics, the public and musicians to be the greatest American pianist. Mr. Sherwood can be engaged for recitals and concerts. He is receiving many requests from musical clubs. For particulars address, MAX ADLER, Manager,
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heavenly choir, was taken painfully slow. However, it was a very enjoyable concert, and the orchestral work was the finest I remember hearing at these concerts. Sir J. F. Bridge conducted.

Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" are usually bracketed for one concert, probably because their performance fills up but a little more than the usual time allotted to a concert. Otherwise the transition from Rossini to Mendelssohn is not very natural, even when both write on a sacred subject. Rossini's melodies, pleasing, sweet and flowing, might as well and better suit a more worldly subject—with the exception of the a capella quartet. Although just now we seem to be more influenced by northern inspiration and realism, the charm of this Italian work made itself felt. Mme. Fanny Moody's bright and expressive singing and the orchestra's most satisfactory interpretation of the music were excellent, and Miss Lucie Johnstone, Messrs. Herbert Grover and Manners, and the chorus also acquitted themselves well of their share. The orchestral part of the "Hymn of Praise" was beautifully given, the Allegro standing out with

delicate finesse. Madame Moody did fine work here also, her voice showing not only very slight fatigue toward the end of her exacting task. Herbert Grover sang his part better than in the "Stabat Mater," and if Charles Manners had to battle in the recitatives with a slightly wavering intonation, the rest of his singing showed his fine bass voice to great advantage. Miss Lucie Johnstone sang with the assurance of a thorough musician.

The waning of interest in chamber music concerts is indicated by unmistakable signs, of which the failure even of Joachim to attract a full audience is perhaps the most grievous. Had a quartet such as the Bohemian artists given its masterly performances ten years ago all the amateurs of London would have flocked with enthusiasm to hear it, but on Tuesday afternoon they played in a sparsely filled hall. That their tone is not equally balanced is the only fault that the most critical could urge against them. Their almost perfect unanimity in attack and phrasing, in feeling and insight, produce a delightful ensemble, and they play with an élan which is never allowed to become undisciplined. It was impossible not to feel grate-

ful for their exquisite performance of Schumann's A minor Quartet, especially as the lamentable rendering of it at a Saturday Popular Concert early this season was still sadly present to my mind. Not a nuance but received just the right amount of attention, and the clearness and brilliance of the Scherzo were beyond praise.

Miss Eibenschütz joined Herr Karel Hoffmann, the leader of the quartet, in an admirable performance of a Sonata in B minor, the composition of Oskar Nedbal, who plays the viola. This proved a work of uncommon beauty, freshness and interest, well worthy of attention. It is distinctly of the character that is called "Bohemian," yet is by no means too rhapsodical or discursive. The first movement, Allegro con moto, preceded by an introduction, Andante maestoso, has admirably contrasted subjects, passionate and suave, treated learnedly, lucidly and with decision. The Andante in D major is melodious enough to please the most uninitiated, and the concluding Allegro, brilliant, spirited, but with no ad captandum effects, amply justifies Mr. Bennett's note in the program. "The whole movement is rich in points of interest." Un-

qualified praise must be given to the rendering of the Sonata, and Herr Nedbal had to appear on the platform to acknowledge the gratifying reception accorded to his work. The Rasoumowsky Quartet in F major, played with the distinction that had characterized the Schumann, brought this most enjoyable concert to a close.

Saturday's Popular Concert was not one of the more interesting order. Beethoven's very early music is no doubt beautiful, but one specimen of it is sufficient for one concert, and on Saturday we had both the early Quartet in G and the C minor Trio. Then Herr Joachim's solo was the "Trillo del Diavolo" of Tartini, and I confess to being a little tired of this frequently played work; even Joachim's magnificent rendering fails to invest it with the desired freshness. Mr. Zeldenrust played three small pieces by Mendelssohn, Chopin and Liszt, with Liszt's edition of Weber's E major Polacca as an encore. All were given with much delicacy of touch and feeling. The most interesting part of the concert was probably the singing by Miss Louise Phillips of two Breton songs from M. Bourgault-Ducoudray's collection. The singular charm of the *pays morne et sauvage* is fully expressed in its popular melodies, and the skill with which M. Coppée has provided words for this music is very wonderful.

Monday's concert was noticeable for what I thought the finest instance of quartet playing I have heard this season. Mr. Kruse is an excellent second violin, and Mr. Becker as 'cellist brings much strength to the ensemble. The quartet was Mendelssohn's, in E minor, a work which, with the exception of the last movement, shows the composer at his very best, and a finer performance of it could hardly be desired. Miss Adela Verne played Schumann's "Papillons" with considerable effect, and Beethoven's String Trio in G major was also in the program. But I hardly care to dwell upon these when the recollection is still fresh of Schumann's splendid Fantaisie in C major, and the way in which it was played by Joachim. It was written specially for him, and indeed one can scarcely imagine it played by anyone else. If Schumann ever wrote anything finer I am not acquainted with the work, but its exceeding difficulty will always stand in the way of its frequent performance. Miss Rita Lorton sang Elsa's song from "Lohengrin," Schumann's "Lotosblume," and a clever song of Saint-Saëns, "Pourquoi rester Seulette," with a good deal of skill and intelligence.

The concert given at St. James' Hall last Monday afternoon by the students of the Royal Academy was well up to the usual standard, and showed that excellent work is being done in various departments. The singing is still the weakest feature, although the vocalists who exhibited their powers may certainly be described as painstaking. Nothing remarkable in the way of composition was brought forward, nor did any performer of phenomenal talent make an appearance. Mr. Miles, a violinist, and Bertie Withers, a 'cellist, showing perhaps the greatest promise. Still, there was undeniable evidence that such intelligence and executive ability as are naturally possessed by the students are being carefully cultivated. A suite for stringed orchestra by Victor Herbert proved melodious and well played by the ensemble class under M. Sauret. In memory of the late Mr. Westlake, the concert opened with an Elegiac Motet from his pen.

The Princess Christian was present at the Chopin recital given by Herr Liebling at St. James' Hall last Thursday. The highly interesting program included selections from the most difficult works of the Polish master, such as the Ballades in G and F minor and A flat major, the Scherzi in B and B flat minor, the beautiful Fantaisie in F minor, and the brilliant Polonaise in A flat major. Herr Liebling overcame the technical difficulties of all these with apparent ease, and gave an interpretation seldom equaled of the Ballade and Fantaisie both in F minor. The execution of the B minor Scherzo displayed

great velocity of finger movement both in the pianissimo and fortissimo passages, while the sweetness and delicacy of the middle part were given with an intensity of feeling seldom observed on the concert platform. The Ballade in A flat major was one of the finest examples in piano playing that I have ever heard, while the Polonaise in A flat major aroused a storm of applause, which led to Herr Liebling giving an encore. There was a record house, practically every seat and some of the standing room being taken.

The most discerning critic of the century defined the function of criticism as the effort "to find out and recommend the best." The music critic who takes a similar view of his work has an easy task when he comes to criticize Leonard Borwick and Plunket Greene. Examine as carefully as he may, he can find little which would prevent him saying of their performance, "This is the best, and must be held up as truly worthy of imitation." That the public should have come to the same conclusion as the critic is an encouraging sign. St. James' Hall was filled last Friday with the best class of musical amateur. Mr. Borwick's playing is distinguished by the note of refined scholarship; you feel that he would shrink from playing a bar that he had not studied thoughtfully, and with the determination to exhaust all its possibility of expression. You may listen in vain for the hard tone, the meretricious brilliancy, the unthinking audacity which spoils so much of the present-day virtuosity. It was truly a privilege to listen to Mr. Borwick's "Etudes Symphoniques." There was animation without noise, sentiment without superficiality, virtuosity without unmeaning display; and his other pieces, from Bach, Scarlatti, Chopin, showed the same qualities in equal measure. Plunket Greene sang two old French songs, the music of which was not ideally suited to the lyrics either of De Chassigne or of Ronsard, although quaint and pretty in itself. He also sang three of Schubert's sombre settings from "Wilhelm Meister" and Brahms' "Frühlinglied," finished with a group of Irish songs, of which I will only say that, admirable as they are when Plunket Greene sings them, I do not think I should care for them from anyone else. They might be vulgar, or at least commonplace, unless delivered with an exceeding fineness of touch and spirit.

F. V. ATWATER.

John Hermann Loud.

John Hermann Loud gave his twenty-ninth free organ recital on March 14 in Springfield, Mass. The program was as follows:

Third Sonata (pastoral), op. 88..... Rheinberger
Great Toccata, in D minor..... Bach
Solo, Israel..... King
Mrs. F. N. Towne.
Fourth Sonata, in A minor, op. 98 (first time at these recitals)..... Rheinberger
Solo, Olga, Glory of Our Race (from Nedestha)..... Goring-Thomas
Mrs. Towne.

Grand Chœur, in B flat..... Deshayes

Mrs. Laura Crawford.

Mrs. Laura Crawford is greatly in demand as an accompanist. Some of her past and future engagements are: Concert at Red Bank, N. J., March 2; Washington Heights Church, March 7; "The Inheritance Divine," St. Mark's Church, March 17; "The Crucifixion," St. Paul's Church, March 23; the Baton Club concert, First Presbyterian Church, March 25, and "Crucifixion," Holy Trinity, March 30.

A Red Bank paper says:

The musicale at the Presbyterian church last night was well attended. A. L. Crawford, of New York, a well-known singer, and a favorite in Red Bank, sang several groups of songs with his usual excellence. His wife, Mrs. Laura Crawford, played a selection on the organ and accompanied the singers.

Eight Piano Recital Programs.

THE programs performed by Herr Georg Liebling, during his series of eight recitals at St. James' Hall, London, give such a splendid selection of piano literature, that we reproduce them, trusting that they may prove useful to program makers. The record is an extraordinary one, and shows Herr Liebling to have a marvelously fine memory, gigantic technic and plenty of sentiment, to be able to have such an extensive repertory at his command.

First Recital, November 8—Sonata in G major, op. 53 (Beethoven); Fantaisiestücke, op. 12 (Schumann); Ballade in G minor, op. 23, Nocturne in E major, op. 62, ii., Impromptu in A flat major, two Preludes, in A major and F major, Polonaise in A flat major (Chopin); Concerto in A major, op. 22 (Georg Liebling).

Second Recital, November 15—Concerto in A major, op. 22 (Georg Liebling); Fugue and Preludium in A minor (Bach-Liszt); Carnaval, op. 9 (Scènes mignonnes), (Schumann); Pastorale (Scarlatti); Ballet music from "Alceste" (Gluck-Saint-Saëns); Romance, F sharp major (Schumann); Sérénade (Schubert-Liszt); Valse in C sharp minor (Chopin); Rhapsodie II. (Liszt).

Third Recital, December 2—Under the immediate patronage of H. R. H. the Duke of Saxe-Coburg-Gotha (Duke of Edinburgh, K. G.).—Andante favori (Beethoven); Andante spianato e Polonaise (Chopin); "Wanderer" Fantaisie, op. 15 (Schubert); Auf Flügeln des Gesanges (Mendelssohn-Liszt); Widmung (Schumann-Liszt); Leise fliehen meine Lieder (Schubert-Liszt); Mädchen's Wunsch (Chant polonaise) (Chopin-Liszt); Hexameron (Bravour-Variationem über den Marsch aus den "Puritanern")—Introduction et Tema (Liszt), Variation I. (Thalberg), Variation II. (Liszt), Variation III. (Paxis), Variation IV. (Herz), Variation V. (Czerny), Variation VI. (Chopin), Finale (Liszt).

Fourth Recital, December 13—Sonata, D minor, op. 31 (Beethoven); Barcarolle, F sharp major, Prelude, D flat major, Etude, G flat major, Marche Funèbre, Scherzo, B minor (Chopin); Rondo, A minor (Mozart); Allegro, A major (Scarlatti); Rondo Capriccioso (Mendelssohn); Kamenoi Ostrow, No. 24 (Rubinstein), and Rhapsodie, No. 14 (Liszt).

Fifth Recital, February 17—Beethoven Recital—Sonata, op. 15 (Eroica) Variations and Fugue, op. 35; Sonata, op. 27 (Moonlight); Sonata, op. 57 (Appassionata); Sonata, op. 28 (Pastorale); Sonata, op. 53 (Waldstein).

Sixth Recital, February 17—Schumann Recital—Sonata, G minor, op. 22; Fantaisiestücke, op. 12; Sonata, F minor, op. 11; Fantaisie, C major, op. 17; Carnaval, op. 9 (Scènes mignonnes).

Seventh Recital, February 24—Chopin Recital—Fantaisie, F minor, op. 49; Ballade, G minor, op. 23; Scherzo, B minor, op. 20; Ballade, A flat major, op. 47; Scherzo, B flat minor, op. 31; Ballade, F minor, op. 52; Polonaise, A flat major, op. 53.

Eighth and last Recital—March 3—Overture, "Coriolanus," op. 63 (Beethoven); Concerto in E flat major, for piano and orchestra (Liszt); solo piano, Polonaise, op. 16, "Suite à la Watteau," op. 15—Marquis, Marquise, Idylle, Noce de Village—Tarantella, op. 25 (MS.), Prelude, op. 29, ii. (MS.), "Fleur," op. 11, i. ("Fleur et Papillon"), octave study, op. 8 (Georg Liebling); Concerto in A major, for piano and orchestra, op. 22 (MS.)—Allegro eroico, Andantino, Allegro con fuoco (Georg Liebling).

S. Becker von Grabill.

S. Becker von Grabill, a graduate of the Royal Conservatory of Berlin and the assistant of de Kotski during the latter's stay in America, gave a piano recital at Middletown, N. Y., on the 15th inst. He is to make a tour of the Eastern and Southern States.

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BERLIN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, March 5, 1898.

IF Weingartner had taken for the subject of his pamphlet "The Sonata After Beethoven," he would surely have found still greater and even more justifiable cause for grumbling than he did with his lecture-essay on "The Symphony After Beethoven." One thing is certain that there are to-day more symphonies performed that were written after Beethoven than sonatas; for, with the exception of the two Chopin, the Weber A flat, the Schumann F sharp minor and G minor, the Liszt B minor, which is no sonata at all, and occasionally the Brahms F minor sonata, op. 5, what sonatas do you hear performed nowadays in public? Some day the MacDowell "Sonata Tragica" may constitute another exception, at least I hope so, but it does not do so as yet. Is it that Beethoven has really exhausted the possibilities of the sonata, of which unquestionably in contents and form he was the greatest master that has lived so far? It would almost seem to be so, because so few of the sonatas composed after Beethoven have shown genuine vitality.

And Ludwig Schytte, the Danish composer's new sonata, op. 53, which drew me to the Bechstein Saal a week ago to-day, will make no exception to the above disheartening rule. It was a most thorough disappointment to me, because I went with the high expectations based upon Ludwig Schytte as the composer of the C sharp minor piano concerto, a work which holds a prominent place among modern compositions of this genre. The sonata cannot hold a candle to the concerto, however, and I doubt whether even a Rosenthal or a Rummel, the two best interpreters of the Schytte piano concerto I know, could make much out of this sickly, abstruse and meandering sonata. Still less so, however, could Mr. Schytte himself, who, although he plays musically, is by no means a brilliant performer, and in spite of his contrary opinion of himself as expressed to me, he is absolutely no concert pianist.

Nor is he even a desirable accompanist, for his conception of Schumann's "Frauenliebe" and "Leben Lieder" cycle is more than a bit abnormal, and he forced Miss Margarethe Petersen, the Copenhagen soprano, to sing as he accompanied, instead of accompanying as she intended to sing. Altogether and despite the fact that Miss Petersen has a solid and well-trained voice, it was a peculiar and hardly enjoyable double performance.

Some Hungarian folksongs, arranged by Schytte, which were on the program, I could not stop to hear.

The young English violoncellist Percy Such, a pupil of Professor Hausmann, of the Royal High School of Music, gave his second concert at the Singakademie, and was again quite successful in some, if not in all, of his performances, which were somewhat unequal that evening.

I liked him only fairly well in the Saint-Saëns A minor 'cello Concerto, a work which probably no one will ever play again as Adolph Fischer, the great Belgian 'cellist, did, who was also the first one from whom I heard it at New York more than fifteen years ago. For this unquestionably best and most interesting of modern 'cello concertos Mr. Such has an abundant technique, but his tone frequently lacks smoothness and suavity, and, above all, the French grace and spirit is not yet sufficiently de-

veloped in this very earnest and evidently sincere young English artist.

The Sarabande and Gavot from Bach's unaccompanied D major suite for violoncello is ill suited for performance in concert, however excellent it may be for studying purposes. Such played the two movements very poorly—in fact surprisingly so, considering his technique. His intonation was wretched and the performance was fraught with all manner of mishaps. It sounded almost like the attempt of a beginner. An Adagio and Allegro from a 'cello sonata in A major by Boccherini (with string accompaniment), was cleanly and prettily played. The Davidoff "Allegro de Concert" was the best performed number of the evening. Such seems to be specially at home in Davidoff. His intonation was flawless, the tempo immense and the clearness remarkable. It was also a technically astonishing performance of the most difficult piece I have ever heard for 'cello. Such is a great technician of the fleet, light sort. He would have more tone, and the tone would be of a better quality, if he strung his bow more tightly. As he plays the stick of the bow often touches the string, robbing the tone of much of its Wohlklang, and causing an almost continuous and frequently very audible and disturbing Nebengeräusch.

Great or even good conductors are ever getting scarcer in Berlin, and thus the Wagner societies of Berlin and Berlin-Potsdam have to fall back for the conducting of their winter concerts upon various heroes of the baton.

The concert of last Monday, for which the Philharmonie was crowded, stood under the directorial ban of Hofkapellmeister Josef Sucher. "Pepi," as he is familiarly called by his numerous personal friends, never was a very brilliant concert conductor, and now he is so less than ever, for he has grown gray in the service of opera, and the concert podium is dangerous ground for those who are not in the constant habit of so exposed a stand.

Josef Sucher conducted Beethoven's Ninth Symphony. The work had for once been dropped from this year's scheme of Nikisch Philharmonic concerts, and I would fain have waited till in the course of regular chronology it would have come up for performance on the Ninth Symphony evening of the Royal Orchestra, but this respite was not to be granted me. On general principles one could not very well object to a performance of this work even by a Richard Wagner Society, for of all music ever written by anybody but himself Wagner prized highest the Ninth Symphony, and it, so to speak, accompanied him through life. The first two letters which we have of him refer to this very work. They have been published long ago in the Wagner Year Book (page 475 f), and are addressed to Schott, the Mayence music publisher, and C. F. Peters, the Leipzig publishing house. The first one, dated October 6, 1830, when Wagner was seventeen years old and "studious musical," offers to Messrs. Schott a piano arrangement "of the greatest possible clearness and fullness" of the first movement of the Ninth Symphony, and asks whether the house would be willing to print a piano score of the entire work.

The second letter, dated August 6, 1831, is, as I said before, addressed to Peters, and now comes to light a third letter, dated June 15, 1832, addressed again to B. Schott's Soehne, of Mayence. It has never before appeared in print, and therefore I give it herewith in the original and in translation:

LEIPZIG, den 15. Juni 1832.

Ew. WOHLGEBORN: Übersende ich hiermit einem 2 händigen Clavierauszug der Beethoven'schen Sinfonie Nr. 9, den Sie voriges Jahr schon einmal bei sich hatten und mir, wegen Ueberfüllung mit Manuscripten, wieder zurückschickten. Ich biete selbigen Ihnen hiermit nochmals zu Ihrem beliebigen Gebrauch an, indem ich Ihnen denselben für jede Zeit und Benutzung übergebe.

Ich verlange dafür kein Honorar, wolten Sie mir aber ein Gegengeschenk an Musikalien machen, so würden Sie mich Ihnen dankbarst verpflichten. Dürfte ich Sie demnach wohl ersuchen, mich durch Herrn Wilhelm Haertel: Beethoven's.

1. Missa solennis (D-dur), Partitur und Clavierauszug.
2. Beethoven's Sinfonie Nr. 9, Partitur,
3. Idem: 2 Quartetten, Partitur, und
4. Die von Hummel arrangirten Sinfonien Beethoven's

beziehen zu lassen? Je eher, desto angenehmer würden Sie durch die Erfüllung dieser Bitte erfreuen

Ew. Wohlgeboren,
unterthänigsten Diener,
RICHARD WAGNER.

[TRANSLATION.]

LEIPZIG, June 15, 1832.

HONORED SIR: I send you herewith a two-hand piano score of Beethoven's Symphony No. 9, which you had in your possession last year, but which you then returned to me on account of a surfeit of manuscripts. I offer the same once more, putting it at your free disposal regarding time and the use you want to make of it.

I demand for it no honorarium, but if you want to make me an exchange present in music, you would oblige me most gratefully. Might I then ask you to send me through Mr. William Haertel: Beethoven's

1. Missa solennis (D major) orchestral and piano score,
 2. Beethoven's Symphony No. 9, score,
 3. Beethoven's 2 quartets, score, and
 4. Hummel's arrangement of Beethoven's symphonies.
- The quicker the more agreeably you would delight through the fulfillment of this request.

Your honor's most humble servant,

RICHARD WAGNER.

Wagner received in reality the music he had asked for, but his arrangement of the Ninth Symphony was not printed. Messrs. B. Schott's Sons, who in the meantime had become the publishers of the "Meistersinger" and of the "Nibelungenring," presented Wagner on New Year's Day, 1872, with the manuscript which they had kept for forty years, and the very existence of which the master had long forgotten. Even after once more carefully revising this piano score Wagner would not have it printed as such an edition, though with the original date affixed, might be considered as an attempt of mystification of the public.

Wagner remained true to his predilection for the Ninth Symphony through life, no matter what changes his musical taste may otherwise have undergone, and thus, as I said before, I find no need of an excuse for a Wagner Society's performance of that work. Only such a reproduction ought to be in every way a worthy, if not a memorable one, and not one that could not touch the usual annual performances by the standing orchestras.

The Philharmonic Orchestra had been enlarged for last Monday night's Wagner Society concert, but old man Sucher played havoc with it. The first movement of the symphony was the worst treated of all, for the conductor's lack of conception and the orchestra's lack of precision went hand in hand. The scherzo fared much better, but the adagio was dragged so unmercifully that it became nearly unbearable. And then those rugged recitations of the last movement! O holy horrors! I never heard them sawed more distortedly even under Walter Damrosch in the beginning of his career than they were under old man Sucher at the close of his.

The soloists in themselves were not bad; on the contrary, some of them, notably Frau Herzog and Herr Perron, were individually excellent, but the ensemble was very poor. Much to blame for this is Perron, the Dresden baritone, who has so little sureness of rhythm that he most always endangers the ensemble numbers in which he participates. Gudehus safely got over his high B flat without bursting a blood vessel, but he might just as well not have made the effort, for Sucher drowned him with the orchestra. Frau Louise Geller was the alto. Cannot something be done to change the vocal episodes in the Ninth Symphony so that they become more singable? It takes courage, but if Wagner had the courage to make improvements in the orchestration why does not someone sum up sufficient pluck to do the same for the vocal portion?

The only redeeming feature in this poor performance was the work of the chorus, which was formed by the joint forces of the Berlin Female and Berlin Male Teachers' Chorus, and they had evidently been carefully drilled by their respective conductors, Herr R. Schumacher and Prof. Felix Schmidt.

The second half of the program consisted of scenes from the third act of "Parsifal," beginning with the return of Parsifal. I have repeatedly spoken against concert performances of "Parsifal," for no other work of Wagner's can less dispense with the scenic and all other stage ac-

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cessories than the master's, in point of invention somewhat senile, and hence not so potent, swan song. Let us leave "Parsifal" to Bayreuth, as the master has wished it, and until such time when it will become the legal right of all decently equipped opera houses to perform the Bühnenweihfestspiel in a worthy manner. One of the most necessary adjuncts to such a worthy or even adequate performance is the covered orchestra. Another and even more important one is a far better conductor than Josef Sucher.

Gudehus' Parsifal and Perron's Amfortas I have often described in favorable terms, but the best effort in this Wagner Society's concert reproduction was the Gurnemann of the young basso E. Wachter, from Dresden, with his fresh, sonorous voice and musical diction and delivery.

The remainder of the concerts of the week do not offer much chance or necessity for extended comment.

Miss Cornelia Flues is an alto with a fairly responsive voice, but on account of inexperience somewhat inexpressive and ineffective method of delivery. Of four new songs by Friedr. Aug. Dressel, a local composer, who accompanied in person, I liked only the first one, "Was ist's o Vater, was ich verbrach," but that is a good one. Miss Frieda Crampe, a tender, young and blonde violinist, played Vieuxtemps' Ballade and Polonaise neatly, and Miss Mignon Ulke, a pretty American girl, accompanied quite musically.

There was nothing new on the program of the last subscription concert of Zajic and Gruenfeld. The two artists in conjunction with the Cologne pianist, Max Pauer, played the revised edition of Brahms' most pleasing and most melodious chamber music creation, the B major Trio, op. 8, and Zajic with Pauer gave a very finished performance of Carl Goldmark's interesting E major suite, op. 11, for violin and piano. The ever popular 'cellist, Heinrich Gruenfeld, gave his group of solo pieces, among which was a very pretty Caprice Slav, by Philipp Scharwenka, with his accustomed success, and, of course, the inevitable encore piece. But the greatest success was scored by Frau Professor Nicklass-Kempner, who sang Lieder by Schubert, Cornelias, Schumann (Kartenlegerin) and Hugo Wolf (Elfe) with inimitable grace of delivery and musical refinement. The lady was also in excellent voice.

The third chamber music soirée of the Hollaender Quartet organization brought an interesting program, opening with Mozart's heavenly clarinet quintet, which was most delightfully performed, Oscar Schubert of the Royal Orchestra taking the chief instrumental part. The members of the string quartet gave the best performance they have so far exhibited in public in a masterly interpretation of the last and most important of Beethoven's string quartets, the C sharp minor one. Regarding the final number, the D major Rubinstein sonata for piano and 'cello, which I could not stay to hear, I am told that Anton Hekking was great. He displayed broad and noble tone, big interpretation and excellent technic. Dr. Jedliczka, on account of a sore hand, could not do himself full justice. His passage work was inaccurate, and his chords lacked sonority. As an ensemble performance, however, it was described as a remarkable reading, smooth and broad.

In the meantime I attended a portion of the joint concert of Miss Hedwig Ribbeck, and Johannes Palaschko. My interest in the lady's singing was but small, as she

sang at moments abominably out of tune. Of the few novelties she offered I fancied only H. Jahn-Schulze's nicely harmonized song, "Der Herbststrauss."

Palaschko is a very young, but also very promising Hochschule violinist, a pupil of Joachim. He has already a surprisingly sure technic, especially good in double stopping and an accurate ear. As a composer, however, his talent does not seem to be of an imposing nature. The four violin pieces of his own composition upon the program are of the most naive, innocuous description.

Thursday evening Dr. Otto Neitzel, of Cologne, performed before an interested and very appreciative audience at the Bechstein Saal the following well-selected program: Sonate, op. 28 (pastoral)..... Beethoven
Sonata, op. 111..... Beethoven
Variations and Fugue upon a theme by Handel..... Brahms
Die Davidsbündler, op. 6..... Schumann
Nocturne, op. 37, No. 2..... Chopin
Ballad No. 2 in B minor..... Liszt

Dr. Neitzel's interpretations, though they are not always fraught with poetry, are the most intelligent and discriminative ones one can hear. His reading of Beethoven is especially authoritative and full of decision and character. His technic is fine.

The concert of the Berlin Teachers' Male Chorus, under Prof. Felix Schmidt's direction, brought some good new *a capella* part songs. Among these I do not count Prof. F. Gernsheim's "Lied der Städte," which is trite and commonplace in invention and Liedertafelmaessig in harmonization. On the other hand, I liked very much "Heilung," by Otto Taubmann, a local composer-critic, which was exquisitely sung, and hence was enthusiastically redemanded. Rietsch's "Ein schoen teutsch reiterlied" and Reimann's "Alteutsches Zechlied" are also novelties of some musical value, worthy of a place on the program of the New York Liederkrantz or Arion.

Miss Margaret Baginsky, a pupil of Professor Zajic, played Max Bruch's romanza, op. 42, with nice tone and good bowing.

Miss Hedwig Schroeder has a pure soprano voice of sympathetic quality, and she sings with musical taste. The coloratura, however, which she displayed in Bizet's so rarely sung, coquettish tarantelle is of the "made," and not of the natural, kind.

Last night I heard enough of Mrs. Catharine Heunig-Zimdar's hollow and dry alto voice to convince myself that marriage has not improved its quality nor the uninteresting style of her delivery.

Julius von Theodorowicz, a member of the Philharmonic Orchestra, performed the Wieniawski D major Polonaise Brillante for violin with a dash and elan worthy of a surer technic and a better fiddle.

A surer technic and a better fiddle were both at the command of Pablo de Sarasate, who gave a crowded concert at the Philharmonie last night.

Of his not over great repertory he made use of the Lalo Spanish Symphony, Max Bruch's Scotch Fantasy, which brought an ovation also to the composer, who, of course, was present, and Ernst's "Otello" fantasy. Of neither the works nor the interpretation anything new can be said. We have all heard them time and again from Sarasate. His left hand and his bow arm have lost

none of their wizard-like cunning, but the tone in the big hall of the Philharmonie seemed a bit smaller even than of yore. It never was large, but in cantilene it is still of the sweetest and purest description.

Of course Sarasate was encored, and he played first two of his Spanish dances and then the inevitable Chopin E flat Nocturne.

The Philharmonic Orchestra, under Herr Rebieck's direction, furnished the accompaniments, and contributed to the program Mendelssohn's "Fingal's Cave" overture and Massenet's orchestral meditation, "Le dernier sommeil de la vierge."

Well, Anton Seidl has refused the offer which I was authorized to make him on behalf of the Royal Opera intendency. So much the worse for Berlin, and so much the better for New York. Whom the Royal Opera will now engage I don't know, but am curious to learn. Second or third rate names of even very good conductors they can have by the score, but a really big man is at present not at their disposal. Although he has given up his Berlin residence, Weingartner is still hoped for. This seems to be the idea of the intendency. But what if he really should return! If he is the sick man that his friends proclaim him to be, his services would not be of long duration. His recent big success at Paris, however, does not look like illness of mind or brain. If Weingartner does not want to return, who is there to take his place? Mottl is firm as a rock at Carlsruhe, all talk to the contrary notwithstanding, and he would just as little care to come to Berlin as they would care to have him here. Schuch cannot and does not want to leave Dresden. The only one I can think of who is really a personage and whom they may possibly get, is Richard Strauss, for he has had trouble with the Munich orchestra. He is liable to have that with the Berlin Royal Orchestra as well, for he is rough and imperious, and musicians, especially chamber musicians, usually have a very tender skin. Well, what with Weingartner absent, Dr. Muck suffering with neurasthenia from over work, and Sucher pretty old and never first class, we are at this moment frequently depending at the Royal Opera upon the dii minorum gentium such as Herr Steinmann and Herr Musikdirector Wagner. Who will be the coming man? Echo answers who?

As successor to Frau Schumann-Heink, the famous contralto now engaged for Berlin, the Hamburg opera has contracted with Frl. Charlotte Huhn, formerly of Cologne, later of Dresden, and whom you have also heard at New York during one of the early seasons of opera in German at the Metropolitan Opera House.

"Ingo," dramatic opera by Bernhard Scholz, director of the Hoch Conservatory at Frankfurt, was produced for the first time at the opera house of that city on the 27th ult. with very pronounced success.

The Messrs. de Reszke's German opera undertaking, under the management of Director Dr. Loewe, of Breslau, will open up at the Imperial Maria Theatre at St. Petersburg, on the 7th inst. The big operas will be conducted by Stavenhagen and the smaller ones by Kapellmeister

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Pruewer, of Breslau. The repertory is to comprise "Meistersinger," "Flying Dutchman," "Tannhäuser," "Lohengrin," "Cricket On the Hearth," "A Basso Porto," "Tristan and Isolde," "Walküre," "Siegfried" and "Cavalleria Rusticana." The personnel will consist of Jean de Reszké, Andreas Dippel (Vienna), Curt Sommer (Berlin), Adolf Wallnofer (Breslau), Adolf von Huebner (Cassel), tenors; Edouard de Reszké, Theodor Reichmann (Vienna), Fritz Friedrichs (Bremen), Johannes Elmsläder (Stockholm), Franz von Reichenberg (Vienna), Ludwig Fraenkel (Berlin), baritones and basses; Therese Malten (Dresden), Agnes Stavenhagen (Weimar), Fanny Moran-Olden (Munich), Félicia Litvinne (Paris), Sophie Sedlmair (Vienna), Sophie Wiesner (Stuttgart), Rosa Olitzka (London), Marie Deppe (Berlin), will be the lady soloists. The orchestra is that of the Imperial Russian Court Opera, augmented by members from the Milan Scala. The chorus numbers over one hundred, and has been drilled for the last six weeks.

Hans von Wolzogen states in the Bayreuther Blaetter that during the period from July 1, 1896, to June 30, 1897, there have been given 1,114 performances of Wagner works in the German language, as against 1,063 in the year previous. You see the Wagner bubble is not yet busted. The 1,114 performances took place in eighty-nine cities. Of that number 940 performances were given in seventy-one German, 104 in ten Austrian, thirty-six in four Swiss, twenty-one in two Russian cities, nine in London and four in Amsterdam. The proportion of performances of the different Wagner operas remains nearly the same since several years and is as follows: "Lohengrin," 287; "Tannhäuser," 258; "Flying Dutchman," 148; "Walküre," 107; "Meistersinger," 104; "Siegfried," 58; "Götterdämmerung," 44; "Tristan," 41; "Rheingold," 38, and "Rienzi," 29. Of the different cities Frankfurt and Hamburg lead with 53 performances, Breslau is next with 49; Berlin and Dresden, 47 each; Munich, 42 performances, and then comes Vienna, Leipsic, Magdeburg, Chemnitz, Düsseldorf, Mayence, in the order named. About 300 performance were given in other than the German language, viz., in Egyptian, Flemish, Bohemian, Danish, English, French, Dutch, Italian, Swedish, Spanish and Hungarian.

The latest official news from Bayreuth is to the effect that during the summer of 1899 "Parsifal," "Die Meistersinger" and the "Nibelungenring" cycle will be performed.

Prof. Dr. Heinrich Reimann, one of the best of Berlin's, if not of Germany's organists, was decorated by His Majesty the Emperor with the order of the Red Eagle of the IV. Class, superadded to which is the Imperial Crown. His Majesty also expressed to the artist in words his august satisfaction with the organist's services at the Emperor William Memorial Church.

I met no less than three different composers during the past week. Engelbert Humperdinck, who is here to attend final rehearsals of his musical fairy tale, "Die Koenigskinder," which will on the 11th inst. be brought out at the Royal Comedy (not at the Royal Opera House).

Then I had the pleasure of hearing August Bungert interpret some of his best songs at the hospitable house of the art-loving publisher Georg Stilke. I said "interpret," for one could hardly call it singing, as Bungert has about as little voice as the average composer usually can boast of. Still it was very interesting, and some of the songs thus interpreted vastly gain in significance and musical

descriptiveness, because the composer is apt to invest them with an inner meaning which often escapes the ordinary reproducer. Miss Willy Arendt, the great (physically as well as mentally) Hollandish alto, sang some of Bungert's Lieder with a luscious, sympathetic voice and musical intelligence, and, pushed by the composer's accompaniment, she also developed a good deal more feeling than she is otherwise wont to do.

Bungert feels greatly elated over the success of his "Odysseus' Return" and "Kirke" at the Dresden Royal Opera, and he speaks hopefully also of the approaching Berlin première of the former work, as Dr. Muck, who already knows the score from memory, is rehearsing the work with the minutest attention to detail and utmost deference to the wishes and intentions of the composer.

The third composer, if I may so dub him, is the son of Richard Wagner, who spent a few days at the German capital en route from Bayreuth to Schwerin and a few other smaller towns, where, he told me, he wanted to rest from overwork. I saw Siegfried on Sunday night at the Royal Opera, where "Rienzi" was being represented to a big audience. Young Siegfried strutted about with hands in his pocket, and generally behaved in a style as if he were the composer and not the son of the composer of "Rienzi" and other even greater works. On the next evening at the concert of the Wagner Society I met Siegfried and had the chance of a little talk with him. He told me that he had now finished his three-act comic opera "Die Baerenhäuter" all but the last act. As far as the libretto of this work is concerned I have heard some rumors to the effect that quite a prominent personage pretends to have previous claims to the ideas which the book contains. I asked Siegfried Wagner as to the style of music he was writing to this libretto, and he told me that he was not an epigone of his father, but that he had gone a step farther back, and that the music to "Die Baerenhäuter" was leaning more toward the style of "Der Freischütz" than any of Wagner's works. Well, if the father leaned upon Weber rather heavily in the beginning of his career, I don't see why the son shouldn't follow in the same footsteps. Only this much I can tell you all with utmost confidence beforehand: the son will never become a second Richard. In looks he now resembles his father more than ever before, but in genius or only in brains he seems so little of a genuine son of Richard Wagner that some wag here has christened him Siegfried Ochs Wagner. No reflection is meant by the addition of this middle name upon the genial, refined and highly intelligent conductor of the Berlin Philharmonic Chorus.

Two more composers I have lately heard from. Reinhold Becker sent me an invitation for the première at Dresden of his new opera "Ratbold," which will be brought out to-night at the Royal Opera of the capital of Saxony, which is also the residence of Herr Becker. Another Saxonian composer is Paul Reim, who called on me in order to invite me to the first production of a comic opera he has written, and which is soon to be brought out at Chemnitz, where the composer lives.

Other callers at the Berlin office of THE MUSICAL COURIER were Louis Wolff, the London violinist, who will appear here in concert to-night; Miss Amalia Rippe, of New York, who sang for me the recitative and "Casta Diva" aria from "Norma," and whose former light soprano voice seems to have gained much in strength and dramatic quality under Mme. Etelka Gerster's training; Heinrich Neumann, formerly music critic of the Berlin Tageblatt, and now editor of the Ostelbische General Anzeiger at Koenigsberg; Herr Max Ronneburger, vocal teacher

and music critic of the Berlin Herold; Herr Max Neufeld, chief of the piano manufacturing firm of L. Neufeld.

BERLIN MUSIC NOTES.

Hella Sauer, assisted by Anton Hekking, gave an interesting concert at Saal Bechstein. The young lady, who is a pupil of Miss Mary Forrest, late of New York, has a pleasant soprano voice of more volume than quality. She sings with acceptable taste and finish, her enunciation, especially, being unusually distinct. Miss Sauer was at her best in some rather banal compositions, with violoncello obligato, by Eugenio Pirani, and in Edward F. Schneider's charming little lyric, "Das Thautröpfchen," which the audience insisted upon hearing again. Hekking, who seemed not in his happiest artistic mood, played the lovely andante from Sitt's A minor Concerto for violoncello.

Pachmann, who displayed his rare, hot-house art in a Chopin-Liszt recital at the Singakademie last Sunday evening, is without a compeer in the clawing, pounding, banging piano world of to-day. No woman can equal the deftness and potency of his touch; no pianist, male or female, can duplicate the unfaltering, lucid alacrity of his fleet fingers. They transform even the horizontal angularity of scales into soft curves, rich in sensuous, sultry tints. It is well Pachmann is sui generis; too much music of the kind he makes would soon cloy the sane, normal temperament. Like the June twilight, spoken of by D'Annunzio in his L'Innocente, "it is dangerous to the solitary, to those who regret, or those who desire." Psychologists might base interesting studies on the fact that such vague, perturbing tone-production is particularly disturbing for women. Pachmann reaped his usual success, and was made the recipient of a veritable ovation.

Anna Eggers, an alto of good vocal material, but unfinished schooling, gave a concert at the Singakademie, assisted by Josef Weisz, who played on a newly invented piano mechanism, based on the principles of the Janko system. The instrument was built by Julius Blüthner, and sounds no different to any conventional concert grand. Weisz gave a very perfunctory reading of Brahms' variations on a theme by Handel, and an abominable performance of pieces by Liszt, Chopin, Brahms and Rubinstein. The pianist realized his utter incompetency, and made a speech, attributing the failure of his exposition to overwork and ill-health. He also said, "aside from these slight drawbacks, I am not feeling in very good humor this evening." A painful silence followed this awkward contretemps. Speeches of that nature were better left unsaid. Weisz has done many peculiar things, both on and off the stage, and there exist those who use a significant gesture when his name is mentioned. Of course, from such playing one could not judge the value of the Neu-Claviatur, as it is called.

Irene von Brennerberg is a very talented violinist, whose concert at the Singakademie earned her well-deserved success. She played Wieniawski's D minor Concerto with polished technic, refined musical understanding and mellow, voluminous tone. Her vivid temperament had ample scope in Hubay's trashy "Carmen-Fantaisie." Miss Frida Schramke assisted at this concert, but I am sorry to say that during her numbers my presence was required at a most unnecessary concert almost next door, at the Hotel de Rome.

I don't remember where I saw this:

Brown: "What do you think of the timbre of Tomkins' voice?"

Jones: "From the way he barks I should judge it to be dogwood."

Miss Alice Watson, of New York, formerly with Delle



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Sedie in Paris, has come here to finish her studies under Professor Blume, late of London.

I hear that Berber will supplant Lewinger next season as concertmaster of the Gewandhaus Orchestra in Leipzig. That is one of the berths coveted by every leading violinist in Germany.

Emil Sauer is meeting with colossal success in Russia. (N. B. I have never heard of an artist who failed there.)

LEONARD LIEBLING.

Pupils of Botefuhr.

The pupils of Prof. E. H. Botefuhr gave a recital Monday evening, March 14, in the Opera House, Pittsburg, Kan.

Mrs. Grenville Snelling.

Among the artists who will assist Miss Gaertner, the 'cellist, at her recital at the Waldorf next Wednesday, the 30, will be Mrs. Grenville Snelling, and not Miss Lueling, as erroneously printed.

Lathrop Recitals.

Misses Elise and Helen Lathrop, mezzo-soprano and soprano, announce two song recitals on the afternoons of March 25 and 29 at No. 36 East Sixty-second street. The programs will comprise songs in French, German, Italian and English, including the best American composers.

Concert by the Choir.

A concert was given in St. Michael's Church, West Ninety-ninth street, last Thursday evening by the members of the choir. The soloists were Miss Lucy Presby, soprano; Miss Jane Van Etten, soprano; Miss Mary Henry, violinist; Arthur C. Brown, baritone; Miss Anna Palmer, accompanist.

Song Recitals.

Three recitals illustrative of the history of French, German and English songs will be given by Mrs. Grenville Snelling and W. J. Henderson. The first will take place at the residence of Mrs. Henry Clews, No. 9 West Thirty-fourth street; the second at Mrs. Burden's, 908 Fifth avenue, and the third at Mrs. John E. Cowdin's, No. 13 Gramercy Park. Joseph Pizzarello will assist at the piano.

In the Social World.

Among the many interesting musicales being given in private houses during the lenten season none are more appreciated by society than those of Mrs. Wm. C. Schermerhorn at her house in Twenty-third street.

At the last one of these the artists were Mrs. Grenville Snelling, and Miss Leontine Gaertner, the 'cellist. Mrs. Snelling sang with great success some French songs, and Miss Gaertner played compositions by Pergolesi, Popper and others. Mrs. Snelling's clear and distinct enunciation and her incomparable French diction always make it a pleasure to listen to her in the songs of the modern French school.



VIENNA OFFICE THE MUSICAL COURIER, IV. Ploasgasse 3 Thür. 34, March 4, 1898.

[CONTINUED.]

SPEAKING of quartets, I am reminded of a special promise to write further of the new Prill Quartet, whose masterly performances have this season aroused such a sensation here. Prill, you will remember, has been elected concertmeister to take the seat so long and honorably filled by Arnold Rose, of the well-known Quartet Rose, a much sought professor of violin in the conservatory.

Before I proceed to speak further of Prill I must say that Rose has been ill for several weeks with some catarrhal or lung trouble, and was obliged to recruit for a time in Abbazia. His appearance in the Court Opera at the premiere of the long talked of "Die Bohème," of Leoncavallo, reminds me to ask if there is a place in America for such a refined and scholarly violinist and chamber music artist as Arnold Rose? If I remember rightly Rose once was invited as leader of a quartet whose place is now so well and ably filled by Mr. Kneisel, of Boston. I should like to ask Mr. Hale if there is no need of another finished first-class artist like Rose in Boston? I do not even know if Herr Rose would go or if he even entertains an idea of going to America, but I do know that we have great need of more such artists in America.

While I am addressing Mr. Hale I wish to acknowledge the receipt, in admirable form, of the new, splendidly equipped *Musical Record* of Boston. Curiously, I found a page turned down about teachers and methods and "The Only Methods," &c. If this wholesome advice was intentionally directed to my attention or only accidentally I shall hope to profit by it. Some day I will tell THE COURIER what I think about the other side of all methods. I believe hitherto I have only given one side view—but

you know the proverb, "There are always two sides to a stick."

But now to return to the Prill Quartet.

Mr. Prill speaks to us with certain authority; not only is his playing and conception refined and scholarly, but he plays with unusual warmth and virile force. He leads with a quiet, easy repose and a stroke which reminds his audiences generally of the master Joachim. Especially marked was this in the Schumann Quartet, A major, op. 47, which fairly transported his audience. Long and loud were the hearty and even boisterous bravos. In that little delicious quartet of Mozart for the flute which Professor Kupula played so admirably, we enjoyed a treat seldom given to us. The Bruckner quintet was long, interminably long I thought, but such things must not be even whispered to the Viennese who revere Bruckner as a household god. I do not understand the needlessly numerous repetitions of the same theme in the adagio in the close. It was to me tiresome in the extreme. Effective enough in itself it is spoiled by this endless saying of the same thing over and over again.

Before I leave the violin I want to refer to that gifted (musically) violinist Kreisler. His concert was a surprise to me. The hall was filled to overflowing with representative Viennese society. Kreisler played so well that he had been earnestly invited to give another concert. His tone is small, but his intonation and his stroke is enviable. For sweetness of tone much credit must be ascribed to a very superior instrument. I was belated and did not arrive until just toward the close of the Teufelstriller Sonate by Tartini. Numbers from Bach and Joachim had preceded. In all the numbers that followed from Franckenstein, Grünfeld, Chopin, Kreisler (Mazurka) and Wieniawski (Polonaise D major) Kreisler displayed remarkable musical feeling and an interpretation which finds a response in every heart that can feel music. Although his tone is small his nuances and pianissimo, his "aerial fluidity" and the ease in which he takes difficult positions for the hand differentiate him from other artists. Kreisler, however, should try to avoid even the slightest appearance of seeking for effect, or any calculation in rendering them. Every number received innumerable recalls and the concert bade fair to have no end.

There is still another violinist who deserves honorable mention. It is Felix Gross, a nephew of the composer Goldmark, and who is well connected musically. His mother has written for the German papers in America and Mr. Gross received much of his earlier education there. Mr. Gross has also written a play, which is soon to be performed in the Burg Theatre, as I have been informed, entitled "Die Nachbarn von Indien." Hence you will see with such parentage Mr. Gross was "educated before he was born"—an education which Oliver Wendell Holmes suggested as the best to be had—only he put the date as far back as a hundred years, you will remember. How long it would take to develop a genius like Goldmark I cannot pretend to say, especially as I know nothing of his great-grandfather. Suffice it to say that Mr. Gross has

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received excellent instruction from Herr Rose and then from Mr. Prill, and what native talent he has has been well cultivated.

His playing at the Conservatory concert last Saturday night (February 19) of Wieniawski's Second Violin Concerto showed most excellent results of his training and marked musical talent. Messrs. Rose and Prill may be proud of their pupil! The audience listened with andacht both to the composition and the player. Mr. Gross plays in an easy scholarly manner, has a correct intonation, a good long, steady stroke of bow, and produced very musicianly effects. I sat among several conservatory professors whom I heard generally praising him. With such recognition Mr. Gross may feel sure of his future. I have no doubt that America will hear of him later on. Mr. Gross was engaged for the same evening to play at some entertainment in the Hotel de France the "Rondo Capriccioso" of Saint-Saëns.

The pianists have been d'Albert, Lamonde, the little prodigy Bertha Jahn, and the boy composer Schnabel (schule Leschetizky). I have so often written to you of d'Albert that I will pass by this concert with but small mention, first, because I was in the opera listening to Lehmann's superb performance in the role of Norma, and, second, because you all know him. I heard, however, that d'Albert simply surpassed himself, especially in the Beethoven Rondo, op. 51, and the Grieg Ballade, G minor. I do not hesitate to pronounce d'Albert one of the most scholarly, classical piano players now before the public. But I do not always like his pedaling, and he still clings to the old traditional manner of playing chords, viz., giving every note in a chord equal prominence, and not subordinating the harmonizing parts where the melody should lead decidedly—this is very marked in Beethoven Sonata, op. 111. The Sonata in G major by Tchaikowsky was performed for the first time in Vienna. As I did not hear it, I will give you the testimony of a critic in the *Fremdenblatt*:

"As an unsurpassed master in clear, didactic interpretation, d'Albert knew how to communicate at a first hearing even the content of thought and structure of a most difficult work. The strongly rhythmic first movement and the rondo-fashion finale received in the hands of this master a genial cast. One felt oneself irresistibly caught in a tonal whirlpool. The brilliant scherzo gave an occasion for a great variety of wonders in touch. In general the fire and passion with which d'Albert handled the keyboard of the Basendorfer concert grand was most striking. He seemed to play the veritable Klavierteufel (piano devil)."

Before I proceed to Jahn and Schnabel I should say that much attention has been given this season to the Brahms cultus. Conflicting engagements prevented my hearing the joint evening of Fanny Basch-Mahler and Frau Renda Bernstein. The latter sang "Gestille Sehnsucht" and "Geistliches Weillied." Fanny Basch-Mahler played the two sonatas for piano and clarinet, which Brahms himself played two years ago from manuscript before a circle of artists. Bartolomer played the clarinet with Fanny Basch-Mahler, who also tried the Händel theme variations, which counted the fourth time we have heard them this season. I meant to have said that Basendorfer has placed a tablet in memoriam of this "swan" playing of Brahms in golden letters in the Borsendorfer Saal. Marie Baumeyer has lately played the two sonatas for piano and cello, assisted by Haugmann, of the Joachim Quartet, also Ilona Eibenschutz played the famous F minor quintet in one of the Bohmische Streich Quartet evenings, at which also Sauer has assisted.

Ignaz Brull played his new D minor Sonata with the Fitzner Quartet lately, when a first performance of Georg Henschel's quartet was given. I see the limit of space has been passed, hence I must leave much for the next letter, when I will send you a full account of the great premiere

of the season, Leoncavallo's "Bohème," and accounts of the Concordia evenings, the annual Concordia ball—a great affair for which I am greatly indebted to the kind courtesy of that friend of art and artists, Frau Hofrathin Frydmann. There are still a host of things left untold—but more later.

E. POTTER FRISSELL.

The Articulating Organs.

AN INTELLIGENT ADJUSTMENT AND CONTROL OF THE ARTICULATING PROCESSES AN ABSOLUTE NECESSITY.

By WARREN DAVENPORT.

ARTICLE II.

AMONG the vagaries and conceits that are largely the substance of the various papers upon voice culture there is nothing more nonsensical and absurd than a denial of the necessity for a volitional, positive and intelligent effort in the adjustment of the articulating organs, and an equally volitional control of the same until the processes become automatic.

Imagine the master telling the student to pay no heed to a volitional effort in the adjustment of the left hand upon the violin, or to its methodical placement in an attempt to gain a command of the positions upon the fingerboard, advising the pupil to be careful to use the wrist and arm flexibly in drawing the bow but not to mind the left hand, allowing it to shove itself around any way it happened to be inclined to move. In short, be sure and command the bow, the motive power (which corresponds to the breath in vocal action), but never mind what the hand on the fingerboard is doing; just let that take care of itself.

As supremely absurd as such advice would be to the violin student, equally so is the advice to the vocal student to pay no heed to the articulating organs as regards a volitional adjustment and control of the jaw, lips and tongue in the effort to sing.

A tuneful ear would accomplish something in a slovenly, inartistic and somewhat untuneful manner in the case of the violin, and approximate results only could be obtained in the uncontrolled processes of articulation in the vocal effort.

In the dual action, tone and articulation, that constitutes the vocal act, each item is of equal importance.

Mother Nature supplies tone, and we need only to avoid antagonizing and obstructing this automatic process to command its full and free employment. All volition here, all local effort merely serves in complicating a difficulty if it does not exist, and in creating a worse condition if it already is present.

Hence avoid all anatomical and physiological methods, even if advanced under the names of those most prominent in the medical profession or those most noted as vocal teachers. Of course the latter greatly outnumber the former, and have greater opportunities for ruining voices.

But my dear student, as a precaution, discard any theory advanced by these meddling doctors, whose erroneous conclusions have sown the seed of destruction broadcast in the vocal art through their hapless and hopeless "scientific" delusions.

In the other item of the duality, articulation, it depends wholly upon the predominant volition of the individual if a correct employment of its processes is to be gained and retained so that they are in accord with the correct employment of the sound-producing processes.

In the effort to sing Nature is antagonistic from the very starting point. For instance, we open our jaw and Nature at once attempts to close it.

One cannot sing correctly with the jaw partially closed, hence Art must come to the rescue and supplant Nature's effort by exerting itself in inducing the jaw to remain open.

Again, when the jaw is opened Nature instinctively

pushes back the tongue to accomplish the act of protecting life by closing the glottis so that no foreign substance shall enter the windpipe.

We cannot sing with the apparatus in that position, so Art must come again to the rescue and mentally induce the lifting of the valve in order that tone can be produced.

Here are two of the three principal articulating organs, which if left like the sound-producing organs to the instinct of Nature will be found so absolutely antagonistic that their function is almost suspended as regards flexible assistance in the vocal art.

This antagonism forbids the normal action of the sound-producing organs, and Nature's effort in that direction is shackled, its progress is impeded and its freedom is gone.

If art is not evoked to remedy the difficulty and to regulate the dual process through influencing the automatic action on the one hand, and commanding a controlled action on the other, then the case is a hopeless one, and if the effort of attempting to sing is consecutively continued the vocal powers must suffer premature decay.

This much only accomplishes the relief of the obstructed sound-producing organs. There is yet the equally important item of the articulating processes whereby the language employed is distinguished, that must command the attention of the student.

It is in this particular that the art, however favored in other directions, finds itself without a plan or process to aid the student to encompass its limits as far as I have been able to discover, as regards either author or teacher.

The want of just this knowledge of correct volitional vowel formation has wrecked the hopes and destroyed the voices of numbers innumerable.

Well, my readers, it is lamentable enough not to have gained this knowledge, but to deny its importance and to scoff at the necessity for an absolute control over the articulating organs is an exhibition of a lack of knowledge regarding the fundamental principles of voice training that I should not care to have emblazoned upon the outer wall of my reputation as a laborer in this vineyard of vocal art, however conscientious might be my efforts in its behalf.

The vowel form *a* (as in far) has been for a century or more, and still is to a great degree, the accepted starting point in the fundamental training of the voice for singing purposes. In many cases this vowel form is used to the exclusion of all others, occupying a position as the sole factor in tone-placing and the acquisition of a technic as well. Both at home and abroad the most noted teachers have employed this process in training the voice.

Unfortunately the effort to produce this vowel induces the act of deglutition, and with the backward action of the tongue is an accompanying backward direction of the column of air and an inclination to contract the throat, thereby causing its partial closure.

It demands skill upon the part of the student to overcome this antagonism and to be able to produce this vowel in a free, unobstructed manner, and at the same time maintain its distinct articulate sound, an effort that is not easily within the grasp of one student among ten thousand; consequently the employment of this obstinate vowel form as a means for developing the voice has resulted in the ruination of unnumbered voices through the ignorance of teachers employing it, for upon the basis of its own instinct, uncontrolled by an intelligent adjustment of the apparatus, it must lead only to erratic action.

Neither is it advisable to "storm the fort" in the effort to overcome this powerful backward effort of Nature, but rather to find some means of overcoming the difficulty through the establishing of the column of air in the focus of vibration and the training of the tongue to a forward, instead of a backward, movement, thus substituting normal vocal action for the instinctive physical action of self-preservation, this latter forbidding a full and flexible em-

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ployment of the former when the intention is to sing and not to swallow.

The vowel form of *oo* (as in noon) furnishes the best possible means of accomplishing the desirable, yes, absolutely necessary, forward column of air, if accurately adjusted of course, and at the same time gives a comparatively correct example of the inherent quality of the voice, together with the normal calibre of the tone that the apparatus should produce.

Voice training should invariably begin with this form of *oo* and proceed after the *oo* is thoroughly established through the succeeding forms of *o*, *a*, *e*, &c. (The consonant combinations will be considered later.) Approximate results will not answer in this matter of articulation. Accurate adjustment is the necessary condition, as in the effort of locating the column of air, and in the attempt to gain an unobstructed, flexible action as regards the sound-producing and respiratory organs.

Where this *a* process prevails as the sole factor in the training of the voice nothing less than degeneration and premature destruction of the vocal powers can be the result.

The almost invariable effect arising from the *a* process is to open the gate to a more or less violent action if much impulse is given to the breath, the development in such cases being the quality of harshness instead of strength, and loudness instead of volume.

If the velocity of the impulse is reduced then will follow a falling back of the breath, a backward change of the location of the column of air, a pinched throat and all the accompanying erratic movements that serve in antagonizing the apparatus and corrupting the tone. I have observed these results in the cases of a large number of pupils taught upon this plan, and in many instances the pupil at the beginning possessed a fairly correct emission of tone. It would be for their everlasting benefit if all students would discard this ruinous *a* process.

It is at the very beginning, my dear student, that predominant volition must be exercised in the adjustment and control of the articulating organs. Do not be deceived in this respect, for whomsoever does not begin in this way must proceed with the cart before the horse.

My readers will understand that the tongue, lips and jaw are the only organs over which volition must be exerted.

The action of the soft palate, pharynx and larynx is something over which no volition whatever should be exerted in a muscular sense, for to attempt such an effort would be to obstruct and antagonize the normal action of these organs, and thereby pervert their respective functions. These organs will automatically do the right thing if no obstruction or antagonism is present.

Bear in mind, therefore, that it is only the tongue, lips and jaw that are to be subjected to volitional control, and of the tongue only the middle and front sections are commanded, but this matter will be more fully considered in a following article.

When reference is made to the articulating organs in these articles the tongue, lips and jaw are the only organs included. If the control of these organs is a flexible one, that is, if the action of the muscles controlling them is independent of the automatic action that involuntarily controls the sound-producing and respiratory organs, then no obstruction can possibly be offered to the action of the latter named organs.

On the contrary, if volition is not exerted in a correct and positive formation of the vowels through the proper adjustment of the tongue, lips and jaw, then conditions will exist whereby the results proceeding from the best possible action of the sound and breath organs will be interrupted and impaired through the incomplete and inflexible adjustment of these articulating organs.

If the desired correct results are to be obtained, it is necessary to be as accurate in the adjustment of the articulating organs as it is in the formation and adjustment of an optical instrument. The advice to let the articulating organs take care of themselves will never accomplish such results.

The difficulty in acquiring these correct results rests in the fact that the matter of correct vowel formation for singing purposes is an almost unknown process to teachers and singers.

The damning evidence of this world-wide ignorance is to be found in the public expositions at every hand, whether it be author, lecturer or performer.

There has been more or less opposition exhibited in the matter of accepting the vowel form *oo* as the primary factor in the training of the voice by writers and speculators upon the voice question.

Some time since a singing teacher published a volume on voice, and took occasion to proclaim against the use of *oo* as the fundamental vowel form, offering the objection that its use necessitated a too low position of the larynx, a statement that revealed how little this author and teacher knew about the correct formation and control of the vowel form in question.

Now if the statement had been made that the employment of *oo* sometimes, or perhaps often, induced a too low position of the larynx the opinion would have commanded respect.

That it necessitated a too low position of the larynx is quite another thing.

A young man may be induced through inclination or habit to go into each room he passes, but it isn't necessary that he should, and if he is alive to his duty to himself and considers his welfare, respectability and health he will not follow his inclination.

The author quoted above confounded a necessity with a mere inclination, the inclination in such a case, through ignorance of the truth, being as unfortunate as the necessity would be if it existed.

In a more recent volume we find the author regards the locally forming and adjusting of the articulating organs as a fallacy, and claims that this effort prevents and disturbs true conditions of tone production, contending that a controlling force placed upon the throat, jaws (of course the singular is meant, for only the lower jaw can be controlled), tongue and lips is always wrong.

As regards the throat, the statement is correct, but the jaw, tongue and lips should be independent of the organs behind and below them as much as the left hand upon the fingerboard of the violin is independent of the bow arm; each must be independent of the other, in order that flexible, simultaneous action shall be the result.

Regarding the tongue, it is the front and middle section that it is subject to volition, and a command of this section controls and guides the rest of the organ as firmly and accurately as does the helm of a ship influence its direction. If this effort is correctly managed no necessity exists for any attempt to manipulate the base of the tongue.

Great heavens! What thousands upon thousands of poor victims have labored with the base of their tongue and in the end only succeeded in shoving it down their throat, and through holding it there with an iron grip have obstructed the sound producing apparatus and prematurely destroyed their voices.

To try to control the base of the tongue by making the effort with the base is like getting out a boat to pull the head of a vessel around instead of using the helm.

My readers, if you have acquired this habit, discard it at once. To those who have not yet attempted it my advice is: "Don't try it. No one ever succeeded with such a process in acquiring a flexible forward action of the tongue; and mark you, it is the forward action of the tongue only that does not obstruct free voice emission.

Boston, Mass.

(To be continued.)

German Polyklinik Benefit.

ONE came away from the German Polyklinik benefit given in the Metropolitan Opera House Tuesday evening, March 15, with so many varied impressions that it would be difficult to definitely class the entertainment. With such artists as Victor Herbert, Clementine de Vere, Miss Shannah Cummings, Miss Grace Preston, Franz Wilczek and Forrest D. Carr one might expect a really excellent concert. But between Mr. Daly's "petite comédie" and a band versed in the fine art of murder very nearly all pleasant impressions were wiped out. The one-act plays were not suited to the Opera House, and, moreover, they were overacted in that seemingly incurable Daly manner.

In the musical part of the program there was much satisfaction. Mme. Clementine de Vere sang Gounod's "Serenade," and as an encore "Vous." Madame de Vere sings Victor Hugo's beautiful words with fine appreciation of their quality, musical and poetic.

Franz Wilczek's playing of Saint-Saëns' "Rondo Capriccioso" was a pleasant surprise. He has a rich, full tone, a finished technic, and altogether he bid well to stand with some of the artists of this instrument who have preceded him on the metropolitan stage. Miss Shannah Cummings has been doing excellent work this season, and her singing of the aria from "La Forza del Destino" was artistic, finished and true.

The program was as follows:

Overture, Phedre.....Massenet
Orchestra.
Subtleties of Jealousy.....Mr. Daly's company
A petite comédie in one scene, by Edmond Pailleron (adapted by Sidney Rosenfeld, Esq.) entitled "The Subtleties of Jealousy."
Paul Yearance.....Tyrone Power
Henriette, his cousin.....Miss Irene Perry
A Physician.....William Hazeltine
Nell Yearance.....Miss Lettice Fairfax
The scene is laid in Paris—to-day.
Aria from La Forza del Destino, Pace, Pace, mio
dio.....Verdi
Miss Shannah Cummings and orchestra.
Rondo.....Saint-Saëns
Franz Wilczek and orchestra.
Ella Jamai Mamo, from Don Carlos.....Verdi
Forrest D. Carr, basso, and orchestra.
Amour, Viens aide Samson and Dalila.....Saint-Saëns
Miss Grace Preston, contralto and orchestra
Melody, Jocelyn.....Godard
Mazurka.....Popper
Victor Herbert, 'cello, and orchestra.
Serenade.....Gounod
Mme. Clementine de Vere and orchestra.
Cortege de Bacchus.....Delibes
Orchestra.
Miss Georgia Gardner and Edgar Atchison Ely in the one-act comedy, "A Funny Mistake."
He.....Edgar Atchison Ely
She.....Miss Georgia Gardner

Death of Mrs. Helen Heckle.

The many friends of Miss Emma Heckle will sympathize with her in the loss she has sustained through the death of her mother, Mrs. Helen Heckle, who died in Cincinnati on the morning of March 13. Mrs. Heckle, who was born in Offenber, Germany, was one of the pioneer residents of Cincinnati, having moved to that city in 1832, when she was sixteen years of age.

When a schoolgirl Mrs. Heckle gained distinction as a soprano singer, and in 1834 she sang in the choir of the Holy Trinity Church, in Cincinnati. She was a musician of note, and to the end her interests were centred upon its history.

She was married in 1838 to Joseph Heckle, whom she outlived some years. Of her four children three survive her.

The funeral took place on Wednesday morning, March 16, requiem high mass being celebrated in St. John's Church.

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Franz Rummel at Chickering Hall.

FRANZ RUMMEL and the Richard Arnold String Sextet were the musical attractions at the concert Monday afternoon, last week. The program was somewhat heavy, and the players were not at their best. Perhaps, too, the audience, which seemed eminently serious and conscientious, felt that even good music does not always harmonize with spring sunshine and gayety out of doors. Certainly they were not over enthusiastic, although they seemed to like the opening number, the first movement from the string sextet, op 70, by Tchaikowsky. It would have been to their discredit indeed if they had not liked it, for this sextet—"Souvenir de Florence" is its descriptive title—is one of the loveliest among the many chamber music compositions of the great Russian tone poet.

He is not often so cheerful, so prismatic in coloring, as in this bit of sunrise. The two violins, two altos and two 'celli vibrate and quiver with feeling and color, and are tender, suave and eloquent by turns. The movement was played with delicacy of execution, yet with sufficient firmness to prevent an impression of commonplace mellifluousness.

After this, Alexander Friedrich, Landgraf of Hesse, had the honor of having his trio for piano, clarinet and horn presented for the first time in America by Messrs. Rummel, Dutschke and Schreck. The hochwohlgeboren dignity could not have asked kinder treatment than he received at the hands of these able musicians; but unless all signs fail the noble lord will not rank with the elect in coming years. So far as one may judge at a first hearing, the trio is better in structure than in ideas. It does not convey an impression of spontaneity nor of originality. Yet there is a bit of romance intoned by the horn (in the andante), and a lively humor about the allegro giocoso that waken some critical interest and argue for further acquaintance.

The Bach aria and Boccherini minuet, as usual, received much applause. In the Quintet by Christian Sinding, the intermezzo and the quasi vivace were extremely well played, and the quintet as a whole showed keen and careful analysis of its intellectual content and a thorough comprehension of its emotional atmosphere.

Mr. Rummel's vigorous understanding of the requirements of chamber music was not less interesting to notice than his full, velvety touch in cantabile passages and his clear, crisp, sparkling touch in rapid staccato passages.

No sensationalism is apparent in Mr. Rummel's playing. He is progressive, but not unworthily aggressive. He is capable of a fine reserve as well as of magnificent climaxes. There is, therefore, harmony between him and the Richard Arnold Sextet. But a better program might reveal both to still better advantage, and no doubt we shall have one that is better before the close of the season. The concert, although ranking among the multitude of good concerts given this season at Chickering Hall, does not stand out as conspicuously meritorious.

Harry Field.

Harry Field, the well-known Canadian pianist, gave his first recital in Leipsic on February 26, the success and importance of which the readers of THE COURIER have been informed by cable.

It is not often that a pianist, whether he be a foreigner or not, can attempt the following program and do it justice. Field chose Toccata in G (Bach), Rondo (Mozart), Sonata, op 78 (Beethoven), Etude (Mendelssohn), four Chopin selections and works of Sapellnikoff and Liszt.

The concert was over in one hour and twenty minutes, an example which others would do well in following, for Field was able to show in that time limit all his technical resources, variety and interpretative ability, with the additional satisfaction of not tiring his audience.

The entire Leipsic press commend his efforts, and as the American and English colony so far forgot itself by turning out in full force, there was plenty of enthusiasm which brought forth several encores. Two further recitals are announced for Berlin and Dresden. K.



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It is always a pleasure to see a true artist appreciated. It would seem, from past experiences, that deception and the substitution of trickery for art were so successful that when one so really and genuinely a pianistic giantess as Mrs. Zeisler makes her appearance there would not be the deserved appreciation.

The criticisms of Mrs. Fannie Bloomfield-Zeisler's recent recital in Brooklyn show such a unanimity of opinion and truth of perception that we quote extracts with pleasure.

Some time ago Madame Zeisler established herself in great favor with Brooklynites, and last evening only helped to increase the adulation which she rightly deserves. * * * Madame Zeisler's performances of the quieter selections, full of delicate runs and trill passages, came nearest to the ideal of all her playing last night. The Chopin berceuse was performed with wonderful delicacy and exquisite touch. As a distinctly show piece, the "Andante Finale," from Donizetti's "Lucia de Lammermoor," arranged for the left hand only, won for the artist special admiration. She easily claims a place among the first pianists of the period.—Brooklyn Citizen.

* * * Her playing was as full of color and warmth as a sunset. She played the familiar things with great beauty of tone, but with a caressing, tender touch which coaxed the last essence of musical charm from them and showed Mrs. Zeisler unrivaled in this department of piano literature as Joseffy was unrivaled in it ten or dozen years ago. Not that she resembles Joseffy; she is like nobody but herself, but she plays familiar music more beautifully than anyone just now before the public, and she was applauded with enthusiasm by pianists who knew every note of the compositions, but who found in them new beauties under Mrs. Zeisler's touch. The regular program closed with the Thirteenth Liszt Rhapsody, which showed some of the fire and virtuosity which were the chief characteristics of Mrs. Zeisler's playing before she was so mellow or so fine a pianist as she is to-day. The audience declined to go and the artist added a superb performance, the Chopin impromptu in F sharp.—Brooklyn Daily Eagle.

* * * Madame Zeisler is one of three women pianists in the world to win international reputation. In Germany and in Austria, where she was born, she is as famous as in the United States, her adopted country. Some admirers call her a "wizard." Few pianists possess that mysterious power to fascinate and hold an audience as does this slender, dark-haired woman. The powerfully developed wrists and knuckles are in striking contrast to the delicate physique and delicious feminine mannerisms. Madame Zeisler is what may be termed an "all-round performer," but critical listeners like her best in Chopin, and last evening she played seven selections from the works of the great Polish composer. Chopin himself, probably, could not have played them better. Madame Zeisler has the poetry, the imagination, and the fire, which must be combined, to illustrate Chopin to the satisfaction of those who do understand him, but have not the gift to interpret him themselves.—Brooklyn Citizen.

On Mrs. Zeisler's appearance in Elmira, the *Daily Advertiser* said:

Not since Rosenthal astounded an audience in the college chapel with the Chopin D flat major waltz in double thirds has such a master of technic been heard in the building. The most stupendous mechanical obstacles melt before this woman's power and flow with such ease that the listener must occasionally reassure himself that there is such a thing as a technical difficulty to overcome.

On March 2 Mrs. Zeisler appeared in Hartford.

The club has seldom brought to the city an artist of such mature powers, of such high artistic intelligence and of such command over both the piano and the theme of the composer as Mrs. Bloomfield-Zeisler, who has been before the musical public and has won for herself a place among the great players and virtuosos of the day. Her playing yesterday afternoon served to reveal that place as well as at the front.—Hartford Daily Courant.

It was beautiful Chopin playing, and seemed to be given *con amore*, with love of the master and the compositions, and with an art sense and a musical feeling that flowed out upon the audience and wrapped it as with a spell.—Hartford Daily Times.

Mrs. Sutro Protests.

320 WEST 102D STREET, NEW YORK,
March 18, 1898.

Editors *The Musical Courier*:

FROM a clipping received from the Rockford, Ill., newspaper of the 13th inst. I notice that they have made an attack on the integrity of THE MUSICAL COURIER.

It affords me much pleasure to express to you my thanks for your generosity in devoting so much space to the work of the National Federation of Women's Musical Clubs and Societies, of which I was the founder and its temporary presiding officer. I can truthfully say for the benefit of the readers of this Western paper that in no way, either directly or indirectly, have I contributed any payment for any article written; in fact, I believe that an offer to pay for the reading matter in the columns of THE COURIER would be considered by its editors as an offer of a bribe and would be treated as an insult.

All papers are supported by its advertisers in a large measure, but its opinions and editorials are not to be purchased—if it expects to keep the respect of the community.

It has also been intimated that I have written some of the Chicago letters for Florence French (your Chicago correspondent). I only wish I could write with such a pen as Florence French writes, and, as she truthfully stated, she would rather have had a Western woman placed at the head of this newly formed organization if this woman was deserving of the honor, or if she felt that the association would be well conducted; but, having attended the convention, she had the courage of her convictions.

It does indeed require a great deal of moral courage for a young woman to publish such letters as she has written to THE MUSICAL COURIER, and, at the same time, continue to reside in Chicago. This lady would spurn the offer of payment except from her editors, as a thoroughly businesslike transaction. Living as she does in the city where this Federation now has its home, she is better able to give information than one outside, and I am not in any way associated with the organization I formed, as the ladies in the Chicago convention did not even have the courtesy to ask me to be one of the signers of the articles of incorporation, but took the fruits of all my labor and money without the slightest hesitation or thanks.

I have hoped that the Federation would succeed, as I tried to form it for the benefit of all musical club women; but I fear it will not become a great success. The unjust things that this Rockford paper has said of my work only make me feel sorry for them, for they do not know the truth; but I felt that their unjust criticism of the paper which has so generously and bravely come to my defense should at once receive my protest.

Trusting that you may find space for these lines in your next issue, I remain, dear, sir, yours, with sincere thanks,
FLORENCE CLINTON-SUTRO.

Hegner's Recitals.

Anton Hegner's second 'cello sonata recital will take place on Thursday afternoon. Mrs. Julie Wyman (soprano) and Mr. Richard Hoffman (piano) will assist. The program will contain the Mendelssohn-Bartholdy Sonata for 'cello and piano, op. 45, and Eduard Grieg's Sonata, op. 36.

Madame Alboni's Gifts.

In accordance with the last wishes of his wife, the famous singer, Madame Alboni, Charles Zieger has now paid a sum of 100,000 francs to the Assistance Publique of Paris for the hospitals of the city. This completes the sum of 2,000,000 francs which the famous singer left to the city of Paris for charitable purposes in her will. The municipality, as a mark of gratitude for these munificent gifts has called one of the streets of Paris—in the Sixteenth Arrondissement—by the name of Alboni, and a large proportion of the money is to be devoted to creating small savings bank accounts for children of both sexes who are educated in the free schools of the city of Paris, without distinction of religion or nationality.



ALMA POWELL,
Soprano.

ADDRESS . . .

VICTOR THRANE, DECKER BUILDING, New York.



PHILADELPHIA, Pa., March 21, 1898.

TO the large audience that on Wednesday evening last attended the second concert of the Philadelphia Symphony Society, at the Academy of Music, the work of that body of amateur musicians must have been thoroughly satisfying. This organization is deserving of unstinted praise, particularly when its youth is considered. The rapid strides of music in Philadelphia the past few years is responsible for the formation of this society, and while as yet we hardly dare consider it critically in comparison with the professional symphony orchestras that have been heard here this winter, nevertheless it is a great credit to this city, and if we are to judge by the rapid improvement in each succeeding concert in the last few years, it will not be long before we can speak of the Philadelphia Symphony Society with the greatest amount of pride.

Humble was the beginning of this society six years ago, when W. W. Gilchrist took the young child by the hand and expressed a willingness to direct its future. The first meeting of the organization took place on the fourth floor of the Young Men's Christian Association in April, 1892. With but twenty-one members to start with, the director began his work by taking up the study of Schubert's unfinished symphony. The undertaking of this difficult work, to start with, shows the timbre of the original twenty-one, and since that time there has been no descent from this lofty ideal which they set out to attain. The first president of the society was Francis R. Abbott, a cello player of considerable ability.

The first public concert by the society was given at Musical Fund Hall on May 20, 1893, and the following attractive program was given:

Overture, Ruy Blas.....Mendelssohn
Symphony, B minor (first movement).....Schubert
Symphony, No. 2 (entire).....Beethoven
Overture, Festival.....Dietrich

The instruments constituting the orchestra at that time consisted of 16 violins, 5 violas, 4 cellos, 2 basses, 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 cornets and 2 trombones.

At the present time the orchestra is made up as follows: 17 first violins, 20 second violins, 8 violas, 9 cellos, 5 basses, 2 flutes, 1 piccolo, 2 clarinets, 2 oboes, 1 English horn, 2 bassoons, 3 horns, 4 trumpets, 3 trombones, 1 tympani and 1 drum, a total of 84 amateur musicians. The present president of the organization is J. H. Michener, Jr. W. W. Gilchrist remains the conductor, with Dr. E. I. Keffer as concertmeister.

The following is the complete program of the Wednesday evening concert:

Overture, Fingal's Cave.....Mendelssohn

Aria from *Così fan tutte*.....Mozart
Mrs. S. C. Ford.
Symphony, No. 1, B flat major.....Schumann
Solo, Die Lorelei.....Liszt
Mrs. S. C. Ford.
Suite.....Massenet

Henry G. Thunder finished his series of orchestra concerts at Musical Fund Hall on the evening of the 11th. A number of persons, to whose financial assistance these concerts were possible, are considering seriously the getting up of an increased subscription for the coming season, when a larger orchestra will be secured. Who will be the director of the new organization it is not yet learned. Mr. Thunder has been very successful this season, but it is said that he is perfectly willing to step out, should the financial backers of the affair find a man who they might think would be more satisfactory. The present committee, it is said, are looking over the field with a view of securing the services of some conductor who might inspire confidence and win over a number of people who will lend financial assistance. Hartman Kuhn, a wealthy resident of this city, who has been most active for Philadelphia's musical advancement for many years, is said to be one of the leaders in the organization of a Symphony Orchestra.

Of this project Dr. Lamdin, the able music critic of the Philadelphia Times, has this to say: "There are those who think that \$10,000 of guarantees for a series of twenty matinee and evening concerts during the season would attract players to this city whose ability, combined with the best of the local forces, would provide the proper material for a good orchestra, and also that this evidence of good faith would attract the public to such an extent that very little if any of the amount would be required to meet a deficit."

The Melody Club gave one of their delightful musicales on the evening of the 10th. It was devoted to French composers, and served to introduce Miss Josephine H. McCulloh, a young lady of excellent family. She sang two songs by Ambrose Thomas. The Melody Club has a membership of 110 active and 41 associate members, and they have contributed much musical pleasure during the winter.

Mrs. J. H. Yocum delivered a very interesting lecture before the students of the Neff College of Music last week. Her subject was "Psycho-Vocal Method of Tone Placing." She illustrated her system with six students.

The eleventh free organ recital of the season's series was given at the Mantua Baptist Church on the afternoon of the 19th, by Mrs. J. W. Bunting and Ellice C. Hammond.

The second Josef Hofmann concert, which was to take place on last Thursday afternoon, was postponed on account of an injury sustained by young Hofmann in falling from his bicycle, straining his wrist. The concert will instead be given on Wednesday afternoon, April 13.

On Friday evening occurred the annual concert by the Princeton Glee, Banjo and Mandolin Club, and as usual the Academy was crowded with the friends of the orange and black. Fifty men constitute the club, and the program given was considerably above the average.

A musical event of considerable interest next week, March 30, will be a lecture recital at the new Century Club, devoted to the discussion and interpretation of modern song composers. Thomas Whitney Surette, the composer and staff lecturer of the American University Extension Society, has in preparation an entirely new lecture for the occasion, and Miss Theo B. Wormley, the well-known Philadelphia soprano, will sing selections from Grieg, Brahms, Tchaikowsky, Massenet, Chaminade, MacDowell and Chadwick.

The two remaining concerts of the Kneisel Quartet will be given on the afternoons of March 24 and March 28. In

order to accommodate the large audiences that will attend the Broad Street Theatre has been secured.

The Philadelphia Conservatory of Music gave a concert of entirely Beethoven selections at the college on Tuesday evening, March 15. The program contained the following selections: Overture, Egmont (piano quartet); Symphony, C major, op. 21 (piano quartet); Sonata, op. 10, No. 3 (solo), and Symphony, C minor (piano quartet). Prof. Richard C. Schirmer delivered a short sketch on Beethoven's First Symphony.

The program for the fifth and last concert of the Boston Symphony Orchestra, which occurs this evening, is as follows:

Symphony, No. 3, in E flat major, Eroica.....Beethoven
Rienzi Overture.....Wagner
Siegfried, Idyll.....Wagner
Lohengrin, Prelude Act III.....Wagner
Tristan and Isolde, Prelude and Isolde's Love Death.....Wagner
Tannhäuser, overture.....Wagner
W. W. HAMMOND.

Virgil Piano School—Student's Concert.

AN interesting and elaborate demonstration of the Virgil Method and Practice Clavier took place in the Carnegie Lyceum on Tuesday evening, March 15. That the question of how best to acquire rapidity and surety in this day of technic and analysis seems to be satisfactorily answered by the Virgil Method is repeatedly shown on the silent and sounding pianos played by young students after comparatively short periods of study. The program was:

Introductory Remarks.
Mrs. A. K. Virgil.
Prelude and Toccata.....Lachner
Prelude from First Suite.....MacDowell
Robert C. Young.
Barchetta.....Nevin
Murmuring Breezes.....Jensen
Etude in C.....Ravina
Miss Marjorie Parker.
The March Wind.....MacDowell
Bird as Prophet.....Schumann
Spanish Caprice.....Chaminade
Miss Lucille Smith.

Illustrations of technical work on six claviers by six players.
Fantaisie, F minor.....Chopin
Albert Burgemeister.

Mazurka Caprice.....Morley
Polonaise.....Moszkowski
Miss Bessie Benson.
Carnaval Scenes—Coquett, Replique, Papillons
Chairina, Lettres Dansantes, Chopin, Estrella. Schumann
Mazurka Brillante, A flat.....Liszt
Mazurka Brillante, A flat.....Liszt
Miss Florence Traub.

After a few introductory remarks by Mrs. Virgil, explaining the purpose of these students' recitals, which is to show the method of entertainment and to give pleasure through acquired knowledge, Robert C. Young opened the concert. Having had but slight previous instruction Mr. Young has studied one year at the Virgil School. He plays now with an absolutely accurate touch, and his octaves and runs in either hand succeeded one another with untrammelled rapidity and in crisp and clear-cut fashion.

Miss Marjorie Parker, fourteen years old, practically a student for one year, played Nevin's "Barchetta" with correct phrasing, and the "Murmuring Breezes" flew on without a break. MacDowell's descriptive "March Wind," requiring power, lightness and emphasis, received each at the hands of Miss Lucille Smith. Schumann's "Bird" and the "Caprice" of Chaminade were played with ease and considerable brilliancy.

The Clavier demonstration was a fine piece of drill work; every note was struck in unison by the six players,

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while the hands and fingers moved with graceful ease, as well as with much technical proficiency. The extraordinary rapidity is gained by diminishing the number of wrist movements in scale and arpeggio playing. The entire arm and hand are held in a position inclining toward the thumb, so that the little finger side is slightly raised. By never relaxing the position the hand is found automatically passing over the thumb after that finger has struck a key. The usual turning of the wrist at this point, however slight, is done away with. With one or two exceptions the position seemed easy and natural. While the effect of all this is novel and dazzling to a certain extent, it was at this point that the question as to the mission and value of music intruded itself. Is it technical proficiency that the ear and soul ask for either first or last?

The applause that greeted Albert Burgemeister after his playing of the Chopin "Phantasie" in F minor seemed to come as a response to this question. The restless, mobile spirit of Chopin that found periods of peace and enviable power of expression in immortal and enchanting harmonies, once more spoke, not through runs or chords or trills, but through that mysterious, unresolvable vibration by which soul speaks to soul. There are possibly greater interpreters of Chopin than Mr. Burgemeister, but the artist whose idiom is tone color and whose instrument is created by his own hands is there though pressed upon by the burden of technical exactitude. The wandering thought in absent mood seemed to pass through the peaceful valley of repose till an open gate revealed the strife and conflict of the outer world where repose is lost. All this was told, if not vividly, yet distinctly, the lovely theme appearing with sweet modulations above the picture background.

For an encore the "Hungarian Etude" of MacDowell was brilliantly played, creating an atmospheric scintillation and confirming the artistic impression. The missing qualities here, as in the playing of the other pupils, were restrictions of temperament through the uniform technic which is made so paramount. The charm of all music is in the individual interpretation, else a music box would replace the concert hall. To the careful listener, however, it was evident that early and well supervised use of the clavier may later produce a player who, unhampered by technical restrictions, may reach more easily his individual expression. From one point of view it seems wise to fix technical perfection before the child has a chance to grope uncertainly for expression. On the whole the tone color was well varied in the compositions presented by younger pupils, to whom we are referring, and technically testified amply to the invaluable service that is rendered through the practice Clavier.

Miss Bessie Benson played the "Caprice" with perfect freedom on the clavier and afterward with perfect correctness on the piano, though without expression. But this is not claimed for a first performance.

Miss Traub's playing of the Liszt Mazurka Brillante was perfect technically, as was the encore, "Si j'étais Oiseau," by Henselt. She has possibilities, as evidenced by an extensive repertory which she will display on March 30 at the Carnegie Lyceum. Mr. Burgemeister will give a recital on April 6 at the same place.

New York College of Music.

At the concert given at the New York College of Music (Alexander Lambert director), on March 9 Miss Emily R. Pollock, a young and talented pianist, made a very good impression with her reading of Liszt's "Liebestraum."

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A Wagner Lecture.

CARNEGIE LYCEUM held an appreciative audience on Wednesday evening, March 16, when the Rev. J. F. X. O'Connor, S. J., lectured on the Nibelungen Lied and the Wagner operas. Father O'Connor is a scholarly enthusiast, who makes the road to Wagner easy for the belated ones and interesting to the initiated.

The first part of the lecture was a synopsis of the great German epic presented in turn by word pictures and stereopticon views of old paintings and frescoes. The second part consisted of the presentation of Wagner's adaptation of the Lied to his superb tone-drama; the pictures and incidental music from "Siegfried," "Die Walküre" and "Die Götterdämmerung" illustrating and giving form to the ideas, clearly and comprehensive set forth by the lecturer, who has studied his subject well and proves a most intelligent and entertaining teacher.

The American Trio, Miss Bernardine Kieckhoefer, piano; Miss Anna Kieckhoefer, violin, and Miss Marie Kieckhoefer, violoncello, together with Adolphe Glose and Miss Augusta Glose at the piano, furnished the musical part of the program. Mr. and Miss Glose, it is unnecessary almost to say, gave to their difficult selections from the Wagner operas a most sympathetic and brilliantly colored interpretation. Some of the passages were truly orchestral in effect.

Hardman Hall Musicale.

LIKE some people we know, the last matinee at Hardman Hall improved on acquaintance. Its opening was not particularly auspicious. The Manhattan Symphony Instrumental Quintet did not lift the audience off its feet; their united individual ideas did not make one harmonious whole. More practice and some harsh treatment from a firm leader might perhaps in future enable them to awaken an audience to more enthusiastic acceptance of their work.

The other artists were good; not surprising, however, till John Bergen sang "A Dream," by J. C. Bartlett, with so much taste and charm as to receive a positive demand for an encore, in answer to which he gave a "Slumber Song," by Newcomb. Miss A. Forrester Hyatt's singing of the Tosti number and Lara's "Garden of Sleep" showed that she had been touched by some of the electricity generated by "A Dream." Her pleasing contralto voice, broad and mellow, and her excellent style won for her an enthusiastic recall. In the "Winter Lullaby," by De Koven, she revealed her best capabilities, the lulling cadences rising and falling with a soothing, lingering grace. Miss Hyatt has been a careful student of good vocal methods in London, Berlin and Vienna.

The young pianist Miss Ida M. Simmons, whose quiet grace and dignity commended her to the more cultured among the audience, played first the Scherzo from Chopin's B flat minor Sonata; but, while she fully understood the emotional content of this beautiful movement, she gave to it a less happy technical expression than to her other numbers. Evidently she had not practiced sufficiently on the Hardman piano to produce the best possible tone-coloring. At her second appearance she became more and more in sympathy with the piano and the audience, and showed it by an exquisite interpretation of the Chopin Mazurka, and a clear, accurate, brilliant one of Moskowski's "La Jongleuse." Recalled warmly, she kept a previously rather restless audience in almost breathless silence while she played the Chopin waltz in C minor.

Miss Jennie Dutton added to the program several songs, of which "Love Blows Into the Heart," by Mrs. Mary

Knight Wood, an American composer of high merit, proved most acceptable. It was sung with true sentiment and in finished style.

The accompaniments were all well played by Miss Gertrude Stillman without previous rehearsal. At the last moment she supplied the place of Dr. Hadley, who was prevented by illness from appearing.

One suggestion seems in order in regard to the Hardman Hall musicales. If, by some delightful "presto change" movement, the warerooms could be transferred to a concert room and vice versa, the gain would be great to those suffering mortals who will persist in crowding the badly lighted hall beyond its capacity.

Second Powers-Mannes Lenten Musicale.

AT a quarter to eleven last Wednesday morning seats for this concert were at a premium, and at eleven standing room only was to be had. The beautiful spring day and attractive program brought a houseful to hear this program:

Parsifal-Paraphrase Wagner-Wilhelmj
Miss Clara Damrosch and David Mannes.
Three French songs of the eighteenth century,
Miss Marguerite Hall.
Three simple ballads of the present century,
Francis Fischer Powers.
Trio, F major Saint-Saëns
Miss Clara Damrosch, Paul Jennison, David Mannes.
The Sunny Beam... }
Morning Hymn... } Henschel
Miss Hall.
Ah Leonora il Guardo (La Favorita) Donizetti
Miss Hall and Mr. Powers.

The opening number went with a true devotional earnestness, and a unity between the two participants highly suggestive to those who knew of the near future of the two artists. Miss Damrosch seems to have her brother's special gift of accompaniment. Later, in the Saint-Saëns trio, she played the difficult piano part, with its many syncopations and double rhythms, in most satisfactory fashion. The trio had the place of honor, and was interpreted in a manner which left no doubt of the artistic ability of the participants, and that especially of the fair young pianist. Miss Hall's unique old French songs, full of eighteenth century flavor, quaintly minor, or subtly gay, were much enjoyed.

The two Henschel songs are of such great contrast that they are mightily effective, and in response to continued applause the singer repeated the broadly impressive hymn. Miss Hall is ever a student; one constantly hears new songs whenever she appears.

Mr. Powers sang finely, with a resonance and depth of expression which is ever his chief characteristics. Imagine a baritone with a high B flat! Yet this is what he sang that morning, and with a power and intensity which was thrilling. The closing duet by Miss Hall and Mr. Powers was sung with genuine Italian gusto and effectiveness, and closed a morning which was immensely enjoyed by all present. F. W. Riesberg and Horace Kinney were at the piano. The next musicale occurs March 30, at 11 o'clock.

OFFER—Advertiser wishes offers for following original manuscripts, procured in Germany by his late father forty years ago: Four large quarto pages Orchestral Score by Felix Mendelssohn, two pages of a Gavotte by Mozart, and two pages Oblong Folio by Beethoven. All are in good condition. Address "Genuine," THE COURIER, New York.

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"Honor and the Vocal Art."

THE following communication under the above title appeared in the March 2d number of THE COURIER:

There are men, writers on the vocal art, who, apparently, cannot be, at least never are, honest in criticising others. Take, for instance, Dr. Muckey. He has never, to my knowledge, quoted me or referred to me in his articles in a way to be considered at all correct. His last effort in THE MUSICAL COURIER proves my statement. Either he has deliberately and maliciously perverted my writings or he does not know what he is writing about.

He said in the last article in THE COURIER: "Take, for example, Mr. Myer's idea that the false vocal cords are brought together during tone production." This is a fair example of Dr. Muckey's quotations.

I have never said or written the above statement. It cannot be found anywhere in any of my works or writings. Dr. Muckey knows this as well as I do, and yet, as is his custom, he makes me say that which I never did say.

A man who purposely misquotes another is, to say the least, dishonest, and violates the ethics of the profession. A man who condemns without knowledge is also dishonest. I am not trying to get into any controversy with Dr. Muckey, for the reason that there is no practical side to his articles, and it would be a waste of time and energy. Dr. Muckey, however, condemns off-hand the most valuable ideas. He condemns chest resonance. Why? For the same reasons that he condemns many other things. He knows nothing about it, and his policy is to condemn everything of which he has no knowledge. He who sings with contraction of the extrinsic muscles can have no chest resonance.

Dr. Muckey sings in this way, and, of course, knows nothing of chest resonance. I suppose Dr. Muckey will say, on general principles, that there is no such thing as automatic form and adjustment; or he may even condemn the principle of automatic breath control, upon his general plan of condemning every thing of which he has no knowledge.

EDMUND J. MYER.

Now I propose to show that not only does the idea of approximation, or the bringing together of the false vocal cords occur repeatedly in Mr. Myers' latest book, "Position and Action in Singing," but that it forms the basis of every proposition which he puts forth in this work, that in fact it is the keystone of his whole argument. I propose also to show that approximation of the false vocal cords during tone production is an utter impossibility, and that just as the removal of the keystone of the arch reduces it to a mass of ruin and rubbish so does the exposition of the falsity of this idea reduce the argument put forth in this book to the same condition, viz.: a mass of rubbish. This idea is so interwoven with Mr. Myer's whole theory that if it is taken away the remainder is nothing but a confused mass of ideas which bear no relation to each other, and therefore have no meaning.

It might be well first to define the word approximation so that there can be no doubt as to its meaning when used in this connection. The Century Dictionary is pretty good authority, so I take the definition given there. It is as follows: "To come near, to approach closely; specifically (a) in anatomy; applied to teeth so arranged in the jaw that there is no vacancy between them." Applied to the false vocal cords then it would mean that these cords are brought so near together that there is no vacancy between them. It is very evident that this must be the meaning Mr. Myer attaches to it, as in order "to control the exit of the breath," as he so often says, they would have to be brought together. This is a physical impossibility during tone production, and anyone can easily satisfy himself on this point by a few simple experiments. The false vocal cords can be approximated and are approximated under certain conditions, but these conditions are completely antagonistic to the act of singing. The bringing together of the false vocal cords is accomplished by a series of muscular fibres, which are known as the spincter of the larynx. This spincter-like action, or closure of the larynx, is brought into use during such acts as coughing, retching and vomiting, spasmodic contraction caused by the introduction of a foreign body into the larynx, or when for any reason strong contraction of the abdominal muscles is required for the purpose of compressing the contents of the abdominal cavity. In order to compress the contents of the abdominal cavity the diaphragm must be fixed as low down as possible. The diaphragm is in the lowest possible position at the end of the deepest inspiration, and in order to maintain this position the breath is prevented from escaping by the contraction of the laryngeal spincter and consequent approximation of the false vocal cords. Having thus obtained the fixed low position of the diaphragm the strong contraction of the abdominal muscles will bring strong pressure to bear upon the abdominal contents, and thus aid in evacuating the contents of either the stomach or the bowels. I think most people will admit that either of these acts is about as antagonistic to the act of singing as anything can well be. Anyone can get this approximation of the false cords by taking a full breath and then contracting the abdominal muscles strongly without allowing any breath to escape. There will at once be felt a constriction in the throat, and as long as this is maintained it will be impossible to produce any sort of a tone. Anything like a constriction in the larynx is very destructive, not only to the tone, but to the vocal muscles as well.

This drawing together of the false cords interferes with

the free vibration of the true cords and puts an extra strain on the vocal muscles. This approximation of the false cords obtains only to a lesser degree in what is known as the stroke of the glottis ("coupe de glotte"), which is very justly condemned by most teachers as being ruinous to any voice. In this the false cords are approximated until the air in the lungs is compressed to a certain extent, then the false cords are suddenly relaxed and we get the explosive attack. This attack is injurious because the approximation of the false vocal cords interferes momentarily with the free vibration of the true cords, and also because this constriction is almost sure to induce contraction of the extrinsic muscles and still further interfere with the proper action of the intrinsic muscles. Tone production then with the false cords approximated is an impossibility. This can easily be seen with the laryngoscope, but anyone can satisfy himself on this point by approximating these cords as indicated above, and then trying to produce tone without relaxing them. It is impossible to compress the air in the lungs to any great extent by approximation of the true cords, as they are so elastic that they give way to slight pressure.

On p. 23 of "Position and Action in Singing" we find: "In training the voice there are constantly two forces to be considered, pressure and resistance, the motor or driving force, and the resisting or controlling force." On p. 24: "The motor or driving force lies in the strong muscles of the body—the diaphragm, the abdominal muscles, the intercostal muscles, the dorsal muscles, &c. The controlling or resisting force lies in the chest, in the strong muscles of the chest, and in the approximated breath bands commonly called the false vocal cords." On p. 39: "When the organ of sound is properly adjusted and the breath bands control the exit of breath in the act of singing there is secured another condition of the greatest value. I refer to the inflation of the cavities the ventricles of the larynx. These are hollows or recesses, and are situated immediately above the glottis, being bounded below by this fissure. The superior boundary is formed by the false vocal cords, and thus the ventricles are situated wholly between the two pairs of vocal cords.

"When the organ of sound is properly adjusted, through right position and action, the cavities of the larynx are inflated and the breath bands approximated. When this occurs we have secured the principle of a double valve in the throat, one of the strongest principles or forces known in mechanics, and this force or principle when correctly used is the natural automatic breath-controlling force in artistic singing." On p. 85, in referring to this same breath



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controlling force, he says: "It is beyond doubt in the minds of those who have mastered it the solution of the much mooted and abused question of right breathing in singing." We have just shown this force or principle to be impossible during any kind of singing, hence his method of "automatic breath control" falls to the ground.

Mr. Myer has a very erroneous idea of the action of the muscles of respiration and also makes a very loose use of the English language. He does not seem to appreciate the fact that the driving force is just as much of a controlling force as the resisting force. On the other hand, one can easily satisfy himself that the breath can be controlled without approximation of either the true or false vocal cords. For example, one can take a full breath and prevent any of it from escaping for a considerable time without any action in the throat at all.

In order to understand this we must know something of the mechanism of ordinary breathing. The act of inspiration is accomplished by the contraction of the diaphragm, which is thus lowered, and hence increases the vertical diameter of the chest and the contraction of the scaleni and intercostal muscles, which raises and rotates outward the ribs, especially in the lower part of the chest. This increases the antero-posterior and transverse diameters of the chest. Atmospheric pressure causes the air to rush in through the larynx and trachea to fill the extra space caused by this expansion, and the act of inspiration is complete. Now, just as long as these muscles remain contracted there is no escape of the breath, although the glottis is wide open and there is no constriction of the larynx whatever. If, however, the muscles of inspiration are suddenly relaxed, as they are in ordinary breathing, then the elasticity of the chest walls and the lung structure surrounding the air cells comes into play and forces the air out. Hence, in ordinary expiration there is no contraction of muscular tissue at all. We can easily see now how we can control the exit of the breath by not allowing the muscles of inspiration to relax suddenly, as they do in ordinary expiration, but make them relax gradually, allowing just as little breath to escape as we please even with the glottis wide open. If, however, we wish to force the breath out more rapidly than the elasticity of the surrounding tissues will do it, we bring in the use of the abdominal muscles whose action tends both to pull down the ribs and to force the diaphragm up by pressing the abdominal contents against it from below.

If more than the tidal air (air used in ordinary respiration) is needed, then the abdominal muscles can be brought into action to force the diaphragm up and pull the ribs down, and thus lessen the size of the chest in all its diameters. When any muscular action is needed in expiration the abdominal muscles are called upon, so that they are the muscles of expiration "par excellence." Only in forced expiration, which should never be used in singing, as it is very exhausting and never needed when the voice is properly used, are the dorsal muscles called upon for aid. During tone production the true (not the false) vocal cords are approximated and offer a certain amount of resistance to the exit of the breath. In the proper production this resistance is not great, as the vocal cords are very elastic and easily give way to the breath pressure.

The controlling force of the breath, then, lies in both the muscles of inspiration and expiration, the only forces over which the singer has control. The elasticity of the chest walls and lung substance and the resistance offered by the approximation of the true vocal cords is not under the control of the singer, and therefore these forces are constant during the act of singing. The driving force lies entirely in the elasticity of the chest walls and lung substance and the contraction of the abdominal muscles, while the resisting force lies in the muscles of inspiration

and the approximation of the true vocal cords. Mr. Myer tells us, however, that "the driving force lies in the diaphragm, the abdominal muscles, the intercostal muscles and the dorsal muscles." This is not true of the diaphragm and intercostal muscles, as a contraction of these muscles would have exactly the opposite effect. The dorsal muscles are only used during forced expiration, which has no place in artistic singing. The elasticity of the chest walls and the contraction of the abdominal muscles are the only driving forces which should be used in artistic singing. On the other hand, the resisting force lies entirely in the diaphragm, the scaleni and intercostal muscles and in the approximated true vocal cords. If there were approximation of the false vocal cords there could be no tone, because this would stop the vibration of the true vocal cords, which sets up all the air-waves of the voice, and even if it were possible for these true cords to vibrate this condition would stop these air waves and there would be no tone. Nearly all the muscles of the body can be brought into play during forced inspiration and expiration, but neither of these has any place in artistic singing, and therefore need not be discussed in an article of this kind.

Referring again to the quotation from p. 39 we find: "When the organ of sound is properly adjusted and the breath bands control the exit of the breath during the act of singing there is secured another condition of the greatest value. I refer to the inflation of the cavities, the ventricles of the larynx." It is very unfortunate for this proposition in the first place that approximation of the false vocal cords (so-called breath bands) cannot occur during tone production, and in the second place that when the approximation of the false cords does occur that these cavities instead of being inflated are very much compressed if not wholly obliterated by the bringing together of their walls. The muscles which contribute principally to the formation of the sphincter, or constriction of the larynx, whose action approximates the false cords, are the arytenoideus and the external thyro-arytenoideus. There are oblique fibres of the external thyro-arytenoideus muscles which surround these cavities on the outside. When these contract, which is always the case during approximation of the false cords the effect is to compress the ventricles. During this act the arytenoid cartilages are elevated, bringing the true cords close to the false cords, and this greatly lessens the size of the ventricles. Moreover, if there happens to be any considerable amount of breath pressure this would force the true cords against the false cords and completely obliterate these cavities for the time being. We are now in a position to understand how erroneous are the author's ideas in regard to these two forces. We find that the factor on which he relies chiefly as a controlling force and which he claims to be the secret of proper breath control is an impossibility and that his ideas in regard to the other factors are most of them contrary to truth. The fact is that these two forces are not the all-important ones in correct voice production at all. Resonance is the keystone of correct voice production, and our friend Prof. H. Krause, from Berlin, whom Mr. Decsi quotes, was perfectly right when he said: "Pupils are compelled to devote too much time to the so-called breathing exercises, which are often given too much importance during instruction, for a proper development of resonance by itself will cause a proper use of the respiration."

This will be explained more fully later on. Our author goes on to elaborate on a third power, which is described in a very hazy, mystical way through several pages, but is finally said to be mostly a mental phenomenon known as "the singer's sensation." He tells us on p. 30 that "This third power depends entirely upon true conditions of tone," and that the true conditions of tone are as fol-

lows: Natural or automatic adjustment of the organ of sound; approximation of the breath bands, the false vocal cords; inflation of the cavities, the ventricles of the larynx; non-interference or non-local control above the organ of sound."

In the above communication Mr. Myer says: "I suppose that Dr. Muckey will say, on general principles, that there is no such thing as automatic form and adjustment." As all "form and adjustment" in voice production are due to muscular contraction, then our author must mean automatic muscular contraction, or, in other words, the mechanism of voice production. Now, I wish to put myself on record as saying that the mechanism of voice production should be entirely automatic. That the mind of the singer should be entirely free to interpret the sentiment of the song and should not be concerned at all with the matter of mechanism while interpreting a song. But the question at once arises what is automatic action and what relation does it bear to the muscles concerned in voice production. Automatic action means self-action, and when used in reference to muscular action it means muscular contraction without any direct exercise of the will. In order to understand how this applies to voice production we must know first what muscles or sets of muscles are concerned in voice production. There are three sets of muscles concerned in voice production. These are, first, the respiratory muscles, which control the breath or motive power; second, the intrinsic muscles of the larynx, whose function it is to control the action of the vocal cords, and, third, the extrinsic muscles of the larynx, whose function it is to vary the size and shape of the resonance cavities, and thus control resonance. The respiratory and extrinsic muscles are voluntary, i. e., they are directly under control of the will, while the intrinsic muscles are involuntary, or not directly controlled by the will. The intrinsic muscles always act automatically, therefore, and will act correctly if not interfered with by the strong contraction of the extrinsic muscles. Voluntary muscles may become automatic in their action after long use. For example, when walking on a smooth surface, although we are using voluntary muscles their action has become automatic through long use, and we are not obliged to think how we are to take every step. However, the child in learning to walk must will every step he takes, and in a similar way must the adult after a long illness and consequent disuse of the walking muscles. Muscles, then, can form habits, and most of the voluntary muscles act automatically to a greater or less extent.

But because a muscle acts automatically is not proof that this is a correct action of that muscle for any particular purpose. A wrong action may become automatic just the same as a right action, therefore in the beginning the singer must be sure he is getting the right action of these voluntary muscles and persist in using this right action until this use becomes automatic. Now, in most singers the wrong action of these voluntary muscles has become automatic, and they unconsciously do wrong things. If the right action had become automatic then the voice would be perfectly produced, and there would be nothing for the teacher to do as far as the voice production is concerned. If, however, the wrong action has become automatic, which is almost always the case, then the will must be brought into use to control these muscles until these bad habits are broken up and the right action has become automatic. This comprises the whole art of voice training; viz., the breaking up of bad habits and the forming of right habits of muscular contraction. Because an action is automatic does not necessarily mean that it is natural; when, therefore, Mr. Myer tells us that his first true condition of tone is "natural or automatic form and adjustment of the organ of sound" it means absolutely nothing.

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because in no part of this book has he told us what this automatic adjustment should be, or how it is to be obtained, and for the further reason that a wrong action may become automatic as well as a right action.

We have seen that his second true condition of tone, "approximation of the false vocal cords" is an impossibility during tone production. His third true condition of tone, "inflation of the ventricles" is also impossible at any time, and during approximation of the false cords these cavities are compressed. His fourth condition of tone is "non-interference or non-local control above the organ of sound." This is a very indefinite statement, and also contradictory. For example, if he means relaxation of the extrinsic muscles I thoroughly agree with him because these are the principal interfering muscles, and they interfere by their strong contraction, which is just the difficulty with nearly all singers. However, to get this condition of "non-interference" these muscles must be controlled, so that they do not contract until this "non-interference" has become automatic. "Local control, then, is the only means of obtaining this non-interference, and therefore if he had said local control until the non-interference becomes automatic I would agree with him perfectly.

Mr. Myer's true conditions of tone, then, are in a bad way. The first one is absolutely meaningless. He might just as well have said that the first true condition of tone is to sing correctly. His second condition is an impossibility during tone production, and his third is an impossibility at any time. His fourth condition is indefinite and contradictory. Here we have another example of the difficulty one gets into when he writes of something of which he has no knowledge. Mr. Myer has absolutely no knowledge of the structure (anatomy) or function (physiology) of the different parts of the vocal instrument, therefore when he tries to describe these he is bound to get into difficulty.

FLOYD S. MUCKEY, M. D.

[To be continued.]

Mrs. Ella Backus-Behr.

At the fourth Symphony concert in Kansas City, Mrs. Ella Backus-Behr played Schytte's concerto, C sharp minor, op. 28. The local papers said:

Mrs. Behr has been recognized as a pianist of brilliant and marvelous powers of execution. To almost masculine strength and precision she adds the true feminine instinct for poetry. The new concerto by Ludwig Schytte, which Mrs. Behr rendered with splendid effect, requires the exercise of every resource of skill and virtuosity. Nothing unforeseen occurring, Mrs. Behr is destined to rank at the head of the woman pianists of this country. Her superb playing has already attracted attention at the New York and Ottawa Chautauqua assemblies.—Kansas City World.

Mrs. Behr, who has long been known as a pianist of unusual attainments, shows increasing strength and precision in her performance. She has never been heard in a more ambitious number than that which she gave yesterday, and she rendered it in a way to call forth the most generous and continued applause. The attainments of this local favorite are such that she now bears favorable comparison with the best foreign artists who have been heard in Kansas City. Her execution increases in brilliancy in each of her public appearances; her touch seems to become more precise and her playing more delightful with each new effort.—Kansas City Times.

To play such a number even acceptably would denote unusual equipment, but to interpret it greatly, as the pianist did yesterday, indicates rare virtuosity. Mrs. Behr has gained perceptibly through her studies with Carreño. She has enlarged upon the peculiar powers that have marked her work from the time she first attracted public attention, and has, along with the greater security incident to this development, acquired much more abandon. She played even the most difficult passages of this number with absolute certainty, the most brilliant moment being that of the terrific cadenza of the first movement. Her power is simply amazing—all the more so because she is a woman, and this number was surely intended for men.—Kansas City Journal.

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Miss Agnes Morison.

THE beautiful portrait of Miss Agnes Morison on the front page of this issue is a well-deserved compliment to the young artist, who is not only a faithful student and good artist, but a successful one, too. She is coming to the front with a speed that is astonishing, considering how long she has had to fight vocal battles of the most serious nature.

Time and time again has she attempted a public appearance only to be severely criticised on every side. Such discouragement would have crushed out of vocal existence a nature less determined or less gifted. It was the knowledge that she really possessed both voice and talent that kept up her courage. She has good Scotch blood in her veins, being a direct descendant of the Laird of Auchmachie, the recognized head of the Gordon clan, and her tenacity of purpose is one of her greatest virtues. On the mother's side she is the great-granddaughter of Colonel Chapman of the English army. She was born in New Orleans and always showed musical talent, playing when an infant upon the piano everything she heard.

Shortly after her family located in Philadelphia Miss Morison was placed under the tuition of Mrs. Zeigler, with whom she studied for several years. She next sought Mrs. Ratcliffe Caperton's instruction and after three years went to the famous baritone, Signor del Puente, and then to the great American teacher, Mme. Florenza d'Arona. In the d'Arona studio Miss Morison found she had to lay aside ambition and absorb herself in the deep interests of the moment. A great truth stood in the balance and she grasped it.

"Decking out imperfect sounds in arias or even vocalizes," says d'Arona (in one of her articles), "only helps to delude; it can never give the voice its highest comparative beauty, consequently its commercial value suffers." For three years Miss Morison worked in a way never before supposed possible; a public appearance followed. Success was the outcome and that in spite of nervousness and sickness. A contract for several concerts was the result. Since then Miss Morison's path to fame has been assured, for her engagements are not only numerous, but at terms that might well turn the head of a better known singer. This is not surprising when the houses she draws are taken into consideration. At the two last concerts in Philadelphia one showed a clear profit of \$1,000 above all expenses and the other \$1,100.

Miss Morison will soon start upon a Southern concert trip, when we may expect to be able to report new successes; in the meantime she will fulfill her present engagements in Pennsylvania and other Eastern States.

Notes on Some Piano Compositions.

(From the London Musical Courier.)

THE four programs announced by Herr Georg Liebling for his forthcoming recitals at St. James' Hall, on February 7, 17, 24 and March 3, are of exceptional interest, inasmuch as no pianist, not even Rubinstein in his famous "historical" recitals, ever offered such a wide selection of the most difficult and the greatest piano compositions of these masters. But Herr Liebling's artistic playing at his autumn recitals is a guarantee that the colossal productions of Beethoven will be treated in the best classical style, the Schumann and Chopin numbers in the romantic spirit of the composers, and his own works with those of Liszt in accordance with that which is best in modern music. The program will cover the ground indicated by the following notes.

The very impressive character of some of the favorite sonatas gave rise to certain titles, which *vox populi* invented and perpetuated from bare hints in the works, and this holds with regard to the "Moonlight," the "Pastorale," the "Waldstein," and the "Appassionata." The first movement of the "Moonlight" (Op. 27, II.) will

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always remain a perfect gem of tender sentiment controlled by a firm and quiet will. The "Pastorale" (Op. 28) breathes country air and country sounds in the peculiar melodies and harmonies that Haydn's "Creation" has accustomed us to associate with compositions of this character. The "Waldstein" (Op. 53) owes its name to Count Waldstein, the friend and admirer to whom it is dedicated. The "Appassionata" (Op. 57) is so called because Beethoven meant the first movement to be played appassionata. The last, a great and noble work from beginning to end, with the adagio marked by genuine poetical feeling, appeals to the highest intelligence, and in its last movement taxes the most commanding technical skill of the performer.

Schumann's finest works for the piano, his favorite instrument, are found between Op. 1 and Op. 23—viz., "Carnival" (Op. 9), Sonata, G minor (Op. 22), Sonata, F sharp minor (Op. 11), "Fantasia" (Op. 17), eight Fantasiestücke (Op. 12). This group contains Schumann's most delightful melodies, and here are to be found certain original rhythms and characteristic feelings that owe their origin to those peculiarities of temperament that led eventually to insanity. The "Carnival" is, as the composer says, a set of "dainty little variations" in four notes, A, E flat, C, and B. Schumann always felt in his heart two spirits, one lively and jolly, the other quiet and sentimental, and to these he gave the names "Florestan" and "Eusebius," respectively, according to his mood. He used them not only in the "Carnival," but also in the F sharp minor, which appeared in 1836 under the title "Pianoforte Sonata," inscribed to Clara by "Florestan" and Eusebius." Both Op. 22 and Op. 11 seem to lean in their construction on Beethoven; but they are, in fact, fantasias rather than strongly built sonatas, and this is shown especially in the third movements. The Fantasia (Op. 17) dedicated to Listz is a huge work, ending with a slow movement, without repetition of the fiery march that forms the second movement. As for Fantasiestücke (Op. 12), who does not know the indefinable charming "Des Abends" and "Warum," the passion of "Aufschwung," the humor and sarcasm of "In den Nacht" and "Grillen," the original coloring of "Fabel," "Traumeswirren," and "Ende van Lied?"

They indeed form program music in the best sense.

(To be continued.)

Semnacher's Pupils.

The students' concert of the National Institute, William M. Semnacher director, which occurred last Thursday evening in Steinway Hall, was a very pleasant affair, all those named in our announcement of the last issue participating with credit to themselves and their excellent instruction. Director Semnacher desires to announce that Mlle. Henriette S. Corradi, graduate of the Paris Conservatoire and member of the French Academy, has been added to the staff of instructors for vocal culture and artistic singing; also that Daniel Wilson, pupil of Professors Suco and Bargiel, of the Royal High School, Berlin, Germany, as instructor in harmony, counterpoint and composition.

The Silberfeld children, pianists, pupils of William M. Semnacher, will be given a benefit concert in Carnegie Lyceum, on Monday evening, April 18, at which a very interesting program will be rendered. The children will be assisted by Helen O'Donnell, mezzo soprano; Karl Krill, cellist, and Ernst Bauer, violinist; F. W. Riesberg, accompanist.

Ditson & Co. beg to announce the publication of two pieces for piano by William M. Semnacher, "Progress Rondo" and "Spring Breezes Nocturne," which are not only highly pleasing, but also very instructive and carefully fingered.



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DEMAND THE VOUCHER.

WHEN artists or aspirants are told by managers that the money they paid to the latter has been expended for advertising in this paper they should always demand the exhibition of the voucher, for on each and every occasion when money is paid the manager receives his specified receipt as evidence of payment. If a manager refuses to show such receipt the advertised subject will please call at this office.

There are instances—and we regret to say too many—when managers have taken money from artists and aspirants and advertised them in these columns, but never paid this paper for the advertising—at least not up to date. In justice to this institution this statement must now be made, for too many artists and musical people are under the impression that the money they paid to managers has been paid to this paper, when in the great majority of cases the paper has not been paid at all.

In every case when the paper has been paid the manager has had his voucher in return specifying the payment.

SIBYL SANDERSON is said to be critically ill at Nice. Paralysis of the lower limbs has set in, according to the *Herald*.

THE fact that the ninth symphony will have been given three times within two weeks—by Thomas, by Paur and by Seidl—does not indicate that we have lost our love for Beethoven.

CHICAGO, it is said, has an infant prodigy, a four year old girl named Milada Czerny. She is a pianist, and is said to be a lineal descendent of Carl of velocity exercise fame. Thus do the sins of ancestors fall upon the defenseless heads of descendants.

A CABLEGRAM to THE MUSICAL COURIER tells us of the great success of Moriz Rosenthal, in London, last Friday. His illness prevented the wonderful pianist from appearing until this occasion, and it was in recital. Next Saturday he is to play with the Philharmonic Society, and plays altogether twenty times in England. Rosenthal returns here next fall for an extended tour.

TO sing for nothing; to play for nothing, signifies destruction to the musical art. Foreign musicians charge large fees; American musicians sing and play for nothing. That ends the commercial value of the American musician. The practice must be stopped. This paper will not criticise any singer or player who serves gratuitously. No one has a moral right to demand such services, and the American musician has no right to grant them for nothing.

THE concerts of the Chicago Orchestra again demonstrate that a great conductor is left in mid-air if he has not the proper material to work with and the necessary time to rehearse. Mr. Thomas is a disciplinarian, and his orchestra shows the result of continuous rehearsing. Although the material of the Philharmonic Society cannot be compared to that of the Chicago band, yet rehearsals would work wonders, especially with such a magnetic man as Anton Seidl. The lesson of both the Boston and Chicago orchestras should not be lost upon us, and perhaps in moments of metropolitan brag and bluster we might pause and ask ourselves: How is it that New York, the first city in the land, has to play second, even third, fiddle to Chicago and Boston? Municipal pride alone should dictate the remedy.

AND so those mighty profits, anywhere from \$30,000 to \$50,000, have dwindled down to a comparatively meagre \$18,000, and the season of opera in Boston, so far from adding to this sum, has on the contrary reduced it. Wait until the Chicago season has terminated, and the books are balanced—perhaps then the managers of this most inartistic show may realize that the public cannot be treated to shabby scenery, tenth rate singers, all the time. These matters usually right themselves.

THE criticism on the Philharmonic concerts of last week covers the Friday afternoon performance. The performance of Saturday night was amateurish and rough, and Siloti did not produce an agreeable tone on the Steinway grand. The tone quality which young Hofmann evokes from the Steinway piano is glowing, mellow and sympathetic. That strange and subtle phenomenon called piano touch is the gift of a very limited number of players, and Hofmann is one of them, and it makes a vast difference with the piano tone itself.

THE daily papers are constantly furnishing misleading information on musical subjects, and a weekly paper could be filled with the publication of corrections alone. Friday's *Sun*, for instance, had two such cases.

In its obituary column it said that Prof. Ephraim K. Eaton, who died the other day at Gloversville, N. Y., eighty-four years old, had written many "compositions that are being played by musicians throughout the country." We do not believe that musicians ever heard of such a composer as Ephraim K. Eaton; he is absolutely unknown.

The other item referred to one Claudia Carlstedt, who is engaged to marry someone, and she is "the daughter of Prof. A. B. Carlstedt, who was for a long time director of the New England Conservatory of Music in Boston," and is "at present director of the Conservatory of Music, Chicago." Which conservatory? The fact is the New England Conservatory at Boston never had a director of music called Carlstedt, and there is no Conservatory of Music in Chicago called so, except one, and that one never had a director of music named Carlstedt.

We merely select these two items to show how one daily on one day publishes two false items on musical affairs, and a paper it is that is carefully edited. The amount of foolish and false material that is published on musical subjects in our daily papers in this country surpasses comprehension.

THE EAGLE EYE.

WHEN Mr. Barnabee, as the Sheriff of Nottingham, speaks feelingly of his eagle eye he does not refer to the eagle eye as described by the *World* several weeks ago. The eagle eye, according to the *World*, expresses great rapacity and acquisitiveness. But listen to the *World's* explanation:

Among the famous foreigners who have, through intense cupidity, acquired the American eagle eye are Henry Irving, Paderewski, Sarah Bernhardt and Langtry.

Emma Calvé's eyes have this same predilection for American dollars. Calvé is particularly devoted to dear America. She is desolate always to leave us, and is enchanted to return. The only consolation she has in going and the greatest delight she has in returning is the longing for dear America's dear eagles.

The Paderewski squint was lost under the Paderewski hair. But it was there. The great pianist's eyes are grasping to a degree. He has made a fortune in America and contracted the American eagle eye through reaching for more dollars. While here he lived like a prince. Hotels and railroads were only too charmed to place their accommodations at his disposal. Yet he grumbled and growled over his expenses, and continually prophesied financial ruin to himself. But he went on clawing at the golden coins and gradually attaining the American eagle glance.

Tamagno and Jean de Reszke have the American eagle eye to a pronounced degree. Tamagno was probably the most niggardly artist who ever came to this country. He lived in a small, mean room, did his own cooking, and scolded perpetually about his great expenses. Meantime his eyes grew more and more like slits. Jean de Reszke's eyes are narrow, oblique and have the cynical, blasé droop which somehow comes with the hankering for Yankee dollars.

All get the eagle eye after they reach America, and it is our humble opinion that many get it before

they reach this delectable region of dollars. In Paderewski's case the eye was in an undeveloped condition—like the pineal gland—before he visited us, but after a season here he succumbed to avarice, and said, "Art be damned." This is the reason his playing went off in quality so sadly during his second and third seasons. Money and the desire to get it strangled his art, and so he grew careless, indeed was too exhausted from continual concert giving to do justice to music. His bank accounts grew, but Paderewski, the artist, dwindled, and THE MUSICAL COURIER alone has had the courage to tell the truth in the matter.

"The announcement that the distinguished Wagnerian vocalist Frau Schumann-Heinck has just signed a ten years' contract with the management of the Royal Opera, Berlin, at an annual salary of £1,200, will direct attention," says the *London Daily News*, "to the very great contrast between the fees of artists in England and on the Continent. No vocalist of Frau Heinck's rank would accept in London double the salary paid in Germany. Yet Berlin is one of the most heavily subsidized opera houses in the world, its annual grant from the state being, we believe, £45,000, besides a house rent free. It is, thanks partly to the subsidy, partly to the moderate fees of artists, that the Germans can hear operas at a far less extravagant charge than that which rules in London, six shillings, we believe, being about the average price of stalls in Berlin.

THE fees received by artists in England are very moderate compared to the fees those same artists charge us Americans. Melba sings in London for £100 or \$500; here her minimum is \$1,500 a performance. That is the reason she is here, and that serves her right; she ought to be here.

Jean de Reszké sings a performance in London gladly for \$500. Here he averages \$2,000 to \$3,000, and he is entitled to every cent less the commission he pays to managers, and he should now refuse to pay a cent to them, because he does not need them any longer, and need not submit to that bleeding system in the future. Nobody on the Continent cares to hear de Reszké; probably the musical taste is not as developed as it is here, for they pay very little for music in Europe. We pay tremendous prices—to foreigners. The home artist starves or gives lessons at \$5 an hour, \$1 net.

STAGE MANNERS.

IT is an undisputed fact that musical talent is not at a low ebb in America. The voices of American singers are extolled at home and abroad, the American pianists and violinists receive their full quota of attention and recognition everywhere they appear, and the progress of the art of music in this country has been phenomenal. We may almost call it the national art. But there is one point which, as a rule, is neglected—the stage manner. Why is it? Simply because attention has not been called to this very necessary equipment for a professional life. How often do we see a person rush rapidly on the stage, bow quickly into vacancy, and dash at the piano, or open, most unceremoniously, the floodgates of his song? How often do we look upon a face wreathed with dimpled smiles while the Orpheus laments for Eurydice, or the Erl-King bears his dying child through the terrors of the forest? And conversely, how often do we look upon a solemn visage that would highly decorate a mortuary chapel proclaim that joyful and radiant spring is coming; that he or she is going to a lover's tryst (with that same woful expression), or that life is perfectly gay and happy, which (owing to that same mournful expression) we cannot and will not believe. The act of producing a song is too painful an operation to stimulate interest in life. We feel like "hanging the heavens with black" and letting "comets brandish their crystal tresses in the sky."

And then the men. Oh, dear, the men! How they bleat, bleat toward the "Evening Star" of Wagner to the gentle tintinnabulation of the quivering violin twinklets. How lugubrious, how agonizing it must be to apostrophize the sky! Warriors bold (who would be afraid to attack a mouse), troubadours (with as much sentiment as the post-

man), cavaliers (with as much dash as the milkman), warble on the concert stage without the least sympathy for the parts they are to sing, with neither the dramatic manner to interpret, neither the social manner to command attention for what they are about to perform and the audience about to receive, for which, O shades of departed composers, make us duly unthankful!

We know very well that there are fashions in hats, cloaks and gowns, neckties and waistcoats and trousers, and that if Sontag, Malibran, or Grisi, Chopin, Paganini, or Mendelssohn, were to appear at a Philharmonic or Symphony concert, or a recital, any one of them would look quite absurd in their crinoline and floral headdresses, or their mutton-legged trousers and tight frock coats, and neck gear arranged *con furioso*. We may be very certain, however, that every one of these great artists would be distinguished by unimpeachable manners characterized by exactly that same elegance, ease, grace, courtesy and charm that distinguishes Sembrich, Nordica, Eames, Maurel and others.

There is such a thing as apostolic succession, the laying on of artistic hands, traditional inheritance, race inheritance, a trade mark, as it were, of the first brand, that signs and seals the great line of truly great artists. Pump-handled handshakes, handshakes in a serpentine twist three feet above the head, tight-gripped handshakes, or the trailing finger-tip motif, may wax and wane in popularity; Grecian bends, Etruscan coils, Della Cruscan poses and Anglo-Saxon attitudes may become alternately fashionable or unfashionable; masculine bare necks and collars à la Byron, straight waistcoats à la Quaker, neck cloths à la Beau Brummel, love locks à la Struvelpeter, stiletto beards à la Mephistopheles, mustachios à la Puss in Boots, short locks à la Sing Sing, nimbuses à la Burne-Jones, may ebb and flow, but quiet grace and dignity, combined with a determined yet modest confidence, will never be out of date.

We do not pretend to say that no American has these qualities; we could make quite a list of singers and performers of various instruments, and to prove that they do exist we will call attention to the dignified, graceful curtsy which Mme. Nordica always makes after she has stepped upon the concert stage. Is not her salutation of commanding dignity far more worthy of admiration than the rapid, jerky and familiar nod with which many men and women, youths and maidens, greet their admirers? No; they do not greet—they slap at their shoulders, as it were, in a "hail-fellow-well-met" sort of manner, entirely (though not intentionally) rude, with an "I'm-as-good-as-you" sort of exclamation. The question of democracy, or equality, does not enter into consideration. The fact is the artist should approach the footlights with this sentiment well digested and well remembered. He or she should think this: "You are kindly interested in coming here to hear me sing or play, and are ready to give me your attention. I thank you for your good will toward me. I will do my best to delight your ear and mind, and not offend your eyes by any horrible grimaces or affected mannerisms. I will not try to dazzle you or deceive you by any clap-trap performances or ridiculous attitudes. I know I can accomplish my purpose through my talent, my training and my general ability. I had absolute confidence in my preparation to appear before you. I will not offend you by my conceit, but I will charm and delight you, and I will prove to you that your interest and indulgence have not been misplaced."

Such should be the prologue, the preamble, the prelude, the overture, the Vorspiel, call it what you like, before any individual's performance. The face may be fair, the figure good, the presence commanding, the personality attractive, the talent above mediocre, yet everything may be cancelled by the ugly framework of the manners.

Du Maurier once made a clever drawing of a

duchess who had company manners and no manners at all. This might well apply to the question of stage manners, for as a rule concert performers wear their artificial manners with extreme awkwardness and lack of breeding, or they have no manners at all.

Good stage manners should be insisted upon, for according to an old saying, "Manners maketh the man," that is to say, of course, the exterior man, and they have more to do with a public success than is commonly supposed. But polished manners are not acquired in a day. It takes a long time to put polish on over wood or marble. When polish is natural and in the grain, the more rubbing it gets the more it shines. When varnish is artificial it is hurt by the first scratch. Some nations, especially the old ones, like the Japanese and Chinese, have a regular ritual of manners, an Academy of Etiquette, have intrinsic politeness; young nations are too hurried, too eager to possess this quality inherently. With Americans, for example, the spring of good manners is flowing in the dark, underground passages. We are too rushed to be calm, reposeful, or thoughtful of ourselves or others. A perfect manner is a compliment the individual pays to himself or herself, to his own art, to his masters, to his school, and to the composer he sings or plays, to say nothing of the audience assembled to hear his interpretation of a special work or his own especial and well-trained gift for music.

Wherefore let our American artists, and especially our young aspirants for fame and honor, cultivate at the same time they are being drilled in technic and interpretation, that perfect ease and confidence, that grace and elegance of bearing, that cheerful and dignified demeanor, and that courtesy toward the audience that distinguishes the well-bred and well-trained artist of a civilization older than ours.

THE PERMANENT ORCHESTRA.

THE Permanent Orchestra is now practically organized, and will play at the opera with the exception of a limited number of concerts. It is therefore an opera orchestra. When Theodore Thomas loaned the Chicago Orchestra to the opera two seasons ago he stated, after that experience, that it required a month of hard work to restore the orchestra to its former normal concert level. This seems very natural, for opera rehearsing and opera playing is not symphony playing, and the manipulation of an orchestra under two, three or four different opera leaders is not the disciplining of an orchestra under one leader at all times.

There is only one orchestra in Europe that stands on the same equality as a symphony orchestra with the Boston and the Theodore Thomas orchestras, and that is Nikisch's. The opera orchestras in Europe that play symphony concerts are not on a par with Nikisch's, nor is there any demand to hear them, and hence his orchestra is the only body that travels all over Europe during the Leipsic vacations, just as the Boston and Thomas' orchestras travel here when they can get the leave of absence from their home subscribers.

The fact is we shall not be able to keep the members of our permanent orchestra away from dance music, for they will play dance music until the morning, and that alone is sufficient to destroy all attempts at artistic work. It must be remembered that our New York Permanent Orchestra is a branch of the Musical Union and is subordinated to its laws and rules. The project for a permanent orchestra as originally planned was independent of the Union. As this failed, the only recourse for those who believed in independence is to import an orchestra, and the steps toward that end have already been taken. This will bring about additional competition among a class of men who, as it now is, are not able to secure good incomes unless they

play at concerts, operas, balls, dances, receptions, restaurants and hotels—and such playing dulls the artistic instinct.

MUSICAL TYPES.

A DAMANTIUS said the character is expressed by the forehead and eyes, even when the mouth is silent. The philosopher Cleanthes was wont to say, after Zeno, that dispositions might be recognized from the face. The Pythagoreans had a rule, according to Iamblichus, when disciples came to them demanding to be instructed, to accept none unless they had ascertained by clear indications drawn from their countenances and their whole external appearance that they would succeed in learning. We read in Plato that Socrates admitted none to philosophy unless assured by examining his face that he was suited to it. The physiognomy of Alcibiades indicated, said Plutarch, that he was destined to raise himself to the highest rank in the republic. Plato, and after him Aristotle, said that nature proportions the body to the activity of the soul.

So much for the Greek philosophers as their views are condensed and set forth in the first chapter of a book by an Italian writer, quoted by Paolo Manlegazza as proving that physiognomy is born of natural principles. The author's full name and the book title are Giovanni Battista Dalla Porta, "Della Fisonomia dell' uomo," Libri sei Padova, 1627, p. 1.

Nowadays the iconoclast is trying to pull the laurel wreaths from the foreheads of Greek philosophers. He asserts that we should only contemplate their views filtered through many modern books, and that we should read only the modern forms of expression. But a column article based upon one simple, clear saying of a Greek philosopher isn't altogether convenient to quote, and if we even go back to our mother-English, ignoring American forms, we find this idea of the association between bodily form and thought too expanded in many canto poems to be easily quotable. Emerson, however, the great modern literary condenser, says neatly, "Trades and professions carve their marks on face and form."

If Emerson and the old philosophers are right—and scientific students of physiognomy agree that these sayings are true—musicians have no reason to be dissatisfied with themselves. Regarding themselves *en masse* they may safely challenge comparison with those who follow other arts or professions. This is not said to encourage vanity—the followers of music do not need assistance in this respect—but to suggest the possible value of observation. In the term musicians, however, we would include the large number of appreciative people who attend the best class of concerts, and who, though not musicians technically speaking, are really musicians in embryo, born with musical instinct and often with aptitude capable of development to artistic expression. Constant attention to musical interests, constant hearing of good music, has stamped upon many of them a musical seal. When we think of all these people added to the number of our composers and to the still greater number of artists animated by high ideals and directing their energies intelligently, and to the vast number of students who are thinking, dreaming, eating, sleeping music—we see that we have a very large class of the community whom it may be profitable to study from the scientific and æsthetic standpoints.

Attend, therefore, one of the best concerts given in this city, one where the orchestra is as near perfection as the present condition of American music permits—there is unluckily but one such—or where a string quartet interprets the highest class of music, pure classical music, and observe there the different types, the heads and faces spelling out like letters of an alphabet the one word music. Then think where you will see another audience which will stand the tests of higher criticism equally well. You

will remember that it is only at the occasional meeting of an "Association for the Advancement of Science" or at an Ethical Culture meeting, or sometimes, but more rarely, at a church where the preacher is expounding the more liberal and enlightened beliefs of the time or is advancing some ideas in advance of the age, that there assembles an audience of similar dignity.

We are not speaking of women. We eliminate that charming, but sometimes perverse, *matinée* element. Their heads are deceptive, when architecturally changed by hair, hats and feathers, and their faces are often shadowed by lines not made by time. Look, then, only at the men. Here and there will be a head and face in which the sensuous side of musical pleasure will predominate. The head will be most likely a Rossini type without the noble aspect of the forehead and eyebrows; or the Schumann type, pleasure-loving, but without that shade of sombre thought, that tinge of prophetic melancholy which mark Schumann's face as one among thousands almost similar in feature. Beethoven and Rubinstein bear stamp of the same sombreness of nature. They are those who feel too deeply to laugh easily. Or the type may be that of the fiery, passionate Berlioz, thin-lipped, the chin small as a woman's, the upper head massive and rounded, the nose long, sensitive, keen; or types of the aristocratic Mozart, the pensive Weber, the artistic Chopin; not often will be seen a stern-jawed, angular Liszt or a masterful Wagner. But the observer will recognize at any of the best concerts all these and others with which we have become familiar through portraits of famous musicians.

Over most of the faces thought and feeling have left their traces in lines that cannot be mistaken. Thought, however, does not leave such strong impressions as emotion; and the cumulative effect of the pleasurable emotions inspired by music should be carefully studied. Interesting deductions may be drawn therefrom. Music, true music, not a labored production, is the result of a pleasurable emotion, and it awakens pleasure, which in turn arouses expression in rhythmic movements. These bring the art of dancing to perfection, these movements of feet and hands bring the invention of instruments which may be shaken, whispered into or pounded upon. The instruments perfected arouse in their turn new forms of music, new musical ideas. The creation of music, the interpretation of music, the listening to music, mark the human face.

But an examination of heads and faces under the conditions spoken of will be apt to convince the most skeptical that among the musical types now there is comparatively small evidence of the mere sensuous enjoyment of agreeable sounds, but on the contrary overwhelming proof that the pursuit of music so brings into play the higher faculties that the predominating impression conveyed by a musical audience is that of superior intellectuality.

FRISKY LAMBS.

THAT largely circulated and widely read weekly, the *New York Clipper*, recently published the following news regarding certain individuals better known here than in other parts where the *Clipper* is read. In musical life many of the acts participated in by musical people are not thoroughly known, and it requires a specialty organ which devotes its attention to sport to get at the news particularly associated with such events as are herewith portended.

THE LAMBS' CLUB TOUR.

The Lambs' Club's amusement committee has arranged for a *stag party* to tour the country the week of May 23, the proceeds of the tour being devoted to benefit the club's treasury. The itinerary of the tour, under the direction of Lambs Joseph Brooks, Charles Frohman, A. L. Erlanger and Frank McKee, is as follows: Monday, May 23, night, Metropolitan Opera House, New York; Tuesday, May 24, afternoon, Court Square Theatre, Springfield, Mass.; Tuesday, May 24, night, Boston Theatre, Boston; Wednesday, May 25, afternoon, Academy of Music, Brooklyn; May 25, night, Academy of Music, Philadelphia; Thursday, May 26, afternoon, Academy of Music,

Baltimore; Thursday, May 26, night, National Theatre, Washington; Friday, May 27, night, Alvin Theatre, Pittsburgh; Saturday, May 28, afternoon and night, Columbia Theatre, Chicago, Ill. Then all hands home to start the bonfire and burn the mortgage. The press agents in advance of the organization will be Lambs Joseph Brooks, Kirke Le Schelle, Al Canby, William Smythe, Frank Murray, Ed Jack, Edward M. Townsend, Marcus Mayer and W. W. Wilkinson. There will be a parade in each city, in which every participant in the entertainment will take part, headed by the Twenty-second Regiment Band and Victor Herbert. The program proposed is as follows: Part I.—Lambs' all star gambol; negro minstrel first part; Bones—Lambs N. G. Goodwin, Willie Collier, Walter Jones. *Tambos*—Lambs Stuart Robson, Jeff D'Angelis, Dan Daly. *Interlocutor*—Lamb De Wolf Hopper. Balladists—Lambs Chauncey Olcott, Eugene Cowles, William Philp, Harry Gillig, Van Rensselaer Wheeler. Quadruple quartet—Lambs De Wolf Hopper, Eugene Cowles, Henry C. Barnabee, William H. McDonald, Van Rensselaer Wheeler, Fred Robinson, Digby Bell, Harry Gillig, Chauncey Olcott, Edwin Hoff, Edmund Stanley, William Philp, Charles Hopper, Richie Ling, Mark Smith, G. Perugini. Musical conductors—Lambs Victor Herbert, Reginald De Koven, Jesse Williams, John Hiller, Samuel L. Studley. The orchestra will be composed of Lamb Victor Herbert's Twenty-second Regiment Band of fifty musicians. The original music of the first part is by Lambs Herbert, De Koven and Hiller. Part II.—Lambs' Club gambols, pantomimic sketch, entitled "L'Affaire D'Une Melodie," interpreted by Lambs William H. Crane, De Wolf Hopper, Robert Hilliard, Cyril Scott, John Kellard, Digby Bell. Auxiliaries by Lambs E. L. Davenport, Charles Richman, Joseph Herbert, Joseph Grismer, Burr McIntosh, Ferdinand Gottschalk. "The Big Four," interpreted by Lambs Dan Daly, Ignatio Martinetti, Willie Collier, Walter Jones. A travesty, entitled "Called Perfect at 10," interpreted by Lambs William Lackaye, Henry E. Dixey, Jeff De Angelis, Francis Carlisle, Harry Conor, Joseph Grismer, J. E. Dodge, Burr McIntosh, Charles Richman, Joseph Herbert, Al Lipman, Mark Smith, Vincent Serrano, Cyril Scott. "A Lambs' Club Anthem," composed for the occasion by Lamb Victor Herbert, and sung by the entire company of sixty voices and accompanied by the Twenty-second Regiment Band. Stage managers—Lambs Herbert Cripps, Joseph Humphreys, Julian Mitchell. Amusement director of the tour—Lamb Augustus Thomas.

The people of Pittsburgh will get a first-class idea of how Band Leader Herbert will conduct Beethoven symphonies next season at their Philharmonic concerts, when he heads the parade of the Lamb's Club with the Twenty-second Regiment Band, N. G. N. Y., as the procession passes through Wood street, Fifth avenue, Penn avenue and other Pittsburgh thoroughfares. He will open up the marching program with the now celebrated "All coons resemble," followed by the dirge in the "Idol's Eye," when the other fellow blackened it. After this he must give the Pittsburghers a touch of his 'cello by playing it seated on the bass drum as it is held by other Lambs. He will conduct with one hand, play the 'cello with the other, in the meantime constantly composing in his own mind. He can do these things. It is not every regiment, even in New York, that has such a cinch. At the end of the march the club will sing the "Lambs' Fry Anthem," one of Herbert's hottest compositions, and the procession will finally be dismissed with an imitation on four cornets and a trombone, accompanied by a flute, of Richard Wagner's "Ride of the Valkyries," arranged for the mounted officers of the Twenty-second Regiment N. G. N. Y., by Band Master Herbert.

What a time the Lambs will have in Pittsburgh? To anticipate we quote a communication published a few days ago in the *Pittsburgh Leader*:

Editor Kicker:

I see by this week's papers that Prof. Victor Herbert is selecting men for the Pittsburgh orchestra, and in this connection I wish to make a kick against the manner in which the orchestra members were permitted to be attired under Archer's conductorship.

At last season's concerts it was not an unusual event to find members of the orchestra mingling with the audience in the foyer during the intermission, and many a musical novice has actually mistaken them for guarantors, owing to the avidity with which they discussed musical matters, scarcely believing that anything less than a guarantor or professional critic would be given such liberty.

To overcome this serious objection of identity, permit me to suggest to Professor Herbert that the band next season be attired in a uniform fashioned somewhat after our local pride—the Washington infantry. The tall, black bushy, red jacket, white pants, and large, light-blue sash will, I am sure, be a combination at once patriotic and unique, besides being a delicate, yet graceful, tribute to his royal highness, the King of Wurtemberg.

TRAUMEREL.

Another publication has the temerity to submit the following to its readers:

The half has not been told about the magnitude of Victor Herbert. For example, we have it straight from headquarters that every morning, when the King of Wurtemberg was at breakfast, Victor was required to play

"Alle Schwarzen Sind Mir Gleich," "Am Schoenen Blauen Wabash," and "Yoost Tell 'Em Dass Du Sahst Mich."

It is our opinion that this subject is entirely too serious to place it in the domain of hilarity, and we therefore prefer this editorial from the *Pittsburg Press*:

THE ORCHESTRA CHANGES.

The annual report of the Chicago orchestra for the last season, its sixth, has just been published. It shows a deficit for the year of a little over \$27,000. It will at once occur to Pittsburgers that this is twice the size of the *Pittsburg Orchestra's* deficit for the last season. As the season was only the local orchestra's third, it need hardly be said that the financial comparison is highly flattering to it. Indeed, the constant and rapid growth of the revenue of the *Pittsburg orchestra* during Mr. Archer's directorship was as encouraging as its artistic success, which nobody whose judgment is worth considering seriously denied.

It is to be trusted that the change in leadership that the orchestra committee has decided on will not interfere with this success; nevertheless that any change at all should seem necessary to the public-spirited citizens who compose the committee has caused too little public surprise.

Of Victor Herbert's popularity as a leader of brass bands there is not doubt. But his brass band work and his light opera antics have changed him greatly, in the opinion of the some of the best known international critics, from the Victor Herbert who achieved some reputation as the 'cellist of Theodore Thomas' orchestra. The London correspondent of *Music*, commenting on the flat failure of "The Wizard of the Nile" in London speaks of the vulgarity of some of the composer's choral methods, and add, horrible dictu: "The same thing is occasionally seen in his orchestra, particularly in the use of the big drum."

Are we going to have a trial of the big drum as a means of abolishing the box-office deficit?

Herbert's operettes are all in the line of transient, light, popular music, and were written for that purpose. He can write better music, and it is not this feature of Herbert this paper discusses. All that *THE COURIER* protests against is the appointment to the leadership of a symphony series of a musician who has never been a conductor of symphony works, who is a 'cello player, a brass band master, and who never has achieved any such position as to warrant him to assume work of such great importance as the leadership of a symphony orchestra. *Pittsburg* will learn that a great blunder has been made, not in the selection of Herbert, but in the selection of a Brass Band leader.

AN INTERVIEW WITH THEODORE THOMAS.

AN interesting interview with Theodore Thomas was published in last Sunday's *Press*. As we all know the great conductor from Chicago is averse to expressing his views on any subject, much less music. But the interviewer of the *Press* managed to secure some valuable opinions and statements from Mr. Thomas. Among other things he had this to say of his relations with Chicago and also of the possibility of returning to New York to live: "There is no immediate prospect of that; but the statement that I am bound by a three-year contract or one of any other term of years is absolutely incorrect. I am not bound at all. I could leave Chicago to-morrow, although, of course, I would not leave there until the end of a year. My relations with the Chicago association are absolutely voluntary and unfettered. That does not mean, however," he added cautiously, "that I intend to leave Chicago."

Mr. Thomas seems to think that Chicago is too young to produce composers of note. He also emphasized the fact that Mozart is not to be played in the Wagnerian or Russian manners, a fact that should be pasted for ready reference in the hats of young conductors. Mr. Thomas was the first to give us Wagner, and his sympathy for the younger school, whether American, Flemish or Asiatic, has always been pronounced. As he truthfully said: "Have I brought out many American composers? All there are. No one has been so active in that line as I and so anxious to encourage the talent of this country wherever I have found it. I was the first to bring out Paine, and Parker, MacDowell and others have always received a good showing."

His view on the permanent orchestra question is worth quoting:

"What is responsible for New York's tardiness in establishing a permanent orchestra?" asked the reporter.

"Why should Boston and Chicago be in advance of us in this matter?"

"Too many distractions," Mr. Thomas replied promptly, "and not enough concentration and unanimity of purpose. In Boston, you know, one man made it possible to have the Boston Symphony Orchestra. In Chicago there are fewer things to interfere with the success of the orchestra. But in New York you have the opera, which takes precedence. Opera is not music. It is antagonistic to it. The opera is realistic, music is ethereal. Wagner did not call operas music; he called them dramas, and there is where they belong. Then, there is the distraction of fashion, the Waldorf-Astoria and other things."

"How long before we shall tire of Beethoven and Wagner on our programs? They will always be there. Beethoven is no more dead than Shakespeare. Yes, there are new composers coming up here and there all the time, and some of them have merit. We are glad to recognize them, but they do not displace their masters."

"Opera is not music!" This is a criticism indeed from a man who knows what he is talking about, and yet it deserves consideration. Certainly a one-sided admiration of Wagner is fatal to musical development and fatal to a sound appreciation of the classics. Beethoven and Bach, Bach and Beethoven, when will the changes ever cease ringing on these two mighty names? Why, the Ninth Symphony, with even the choral movement—a rather questionable proceeding, by the way—is so tremendous, so awe-inspiring, that one no longer wonders at Wagner's attitude of adoration, his unceasing study of it as a source of inspiration. Opera as it is given in New York is not music—there we agree with Mr. Thomas—it is a fashionable circus, with the de Reszkés clowning in the ring, and as much the star system as if Donizetti, and not Wagner, were in vogue. The composer is pushed into the background, the singer into the foreground. All Wagner's ideas of the importance of dramatic action are topsy-turveyed, and the statue is not in the orchestra, but on the stage, pedestal and all. It is the veriest caricature of a composer's intentions, and so we echo heartily Mr. Thomas' phrase, "Opera is not music" in New York. The aesthetic side of the question we do not care to touch upon just now. The music-drama has come to stay, but nothing short of a cosmical catastrophe will destroy Bach and Beethoven. But it is true that this city is distracted by the worship of false gods in music, and for this reason Chicago, with its permanent orchestra, and Boston with its orchestra are able to show greater artistic results than New York. With a dozen meddling busybodies all screaming attention to their wares like vendors of patent medicine, is it any wonder we cannot attain "concentration and unanimity of purpose?" One strong, one resolute man of means is sadly needed by this musical community, and he alone can put to flight the noisy pack of charlatans, alleged managers and musical quacks.

The Sousa Concerts.

John Philip Sousa, the popular leader and composer, will give three grand concerts at the Metropolitan Opera House on successive Sunday evenings, March 27, April 3 and April 10. At the first concert Sousa will be assisted by Miss Maud Reese-Davies, soprano, and Jennie Hoyle, violinist, while at the second concert Marcella Powell will be the soprano soloist, and Flavie Van den Hende will play the 'cello. Other instrumental soloists will be selected from the musicians of the band. Mr. Sousa will increase his corps of musicians to sixty members. Patriotic music, which Sousa is playing throughout the length and breadth of the land, will be an important feature of each program.

Max Liebling's 'Cello Compositions.

We have received a copy of the *Berceuse* (Lullaby) composed by Max Liebling and dedicated to Hans Kronold. It is published by G. Schirmer, and is to be followed soon by an intermezzo for 'cello and piano, dedicated to Anton Hekking and played by him repeatedly in public in Berlin. These compositions bear out what Otto Floersheim wrote about them last summer in *THE COURIER*, and will prove a valuable addition to every 'cellist's repertory.

Mr. Liebling's talented daughter, Estelle, returns with her mother on the Kaiser Wilhelm der Grosse on April 5, after a two years' course of vocal study with Frau Professor Selma Nicklass-Kempner in Berlin, whose Liebling pupil she was in every sense. Miss Liebling is a high coloratura soprano, singing easily up to high F, and is said to be wonderfully gifted. She will undoubtedly be heard in public frequently during the next season.



THE BROWN WIND OF CONNAUGHT.

The brown wind of Connaught—
Across the bogland blown
(The brown wind of Connaught),
Turns my heart to a stone;
For it cries my name at twilight,
And cries it at the noon—
"O Mairgead Ban! O Mairgead Ban!"
Just like a fairy tune.

The brown wind of Connaught,
When Dermot came to woo
(The brown wind of Connaught),
It heard its whispers too;
And while my wheel goes whirling,
It taps on my window pane,
Till I open wide to the Dead outside,
And the sea-salt misty rain.

The brown wind of Connaught
With women wailed one day
(The brown wind of Connaught)
For a wreck in Galway Bay;
And many the dark-faced fishers
That gathered their nets in fear,
But one sank straight to the Ghostly Gate—
And he was my Dermot Dear.
—From the *Shan Van Vocht*.

RICHARD BURMEISTER is a paradox. No more poetical appearing artist plays before the public. His slender figure, beautiful hands, spiritually significant head and delicate features recall to the Chopin enthusiast memories of certain portraits of their dead hero. The wonderfully chiseled cups of the eye, a sweet, slow smile, curling hair and an indescribable old-world look lend an attraction to this artist's rather reticent personality that is not altogether describable.

But mark the difference when Burmeister sits down before his Steinway grand. The velvet hand of the artist conceals fingers of steel, his wrist is a wrist of bronze and his arms powerful flails that thresh out octaves and chords with admirable vigor. The poet only peeps forth when the Prussian is driven off the field. I confess that all of Burmeister's Chopin playing does not please me. He gives the heroic side, the healthy side, yet when he whispers in the preludes and nocturnes I feel the grasp of the warrior. Burmeister is the cavalier of the keyboard, and it is in Schumann with his swift voices of fantasy that he is at his best.

* * *

Were you at his recital Tuesday of last week in Mendelssohn Hall? It was rather an intimate affair, the pianist playing as if for a few devoted friends, and there was a repose and introspective earnestness that are seldom encountered at a public recital. The program was graded from Händel to Buermister but not in conventional order, it being broken up by the introduction of several novelties. The Sarabande and Chaconne, from Händel's opera "Almira," transcribed by Liszt, had that curious flavor of the antique and new that a Liszt paraphrase usually exhibits. It is a sound, solid piece to get the fingers warmed at the beginning of a concert. Burmesister's big tone—too big for Mendelssohn Hall—and octave work were placed at the disposal of the composition, which, however, left me cold. With the introduction of the F sharp minor Sonata of Schumann the artist began to glow. If there is such a thing as playing that wonderful introduction too broadly, he played it so. The limitations of the hall were forgotten, yet it was neverthe-

less a magnificent display of tone. The first movement was read with surpassing perspicacity, boldness and imaginative lift. The aria was a simple, sincere song, and I regretted the omission of the scherzo. It was in Burmeister's best vein.

Then came one of the gems of the afternoon, Schubert's Impromptu in C minor. This seldom played piece is a diamond of the purest water. Some day I shall devote myself to the piano works of Schubert, so musical, so serene, so satisfying, yet so alembicated of the finest art! The pianist played it as it should be; there was no transference of one century's atmosphere to another's. It was all beautiful music. The Chopin A flat Valse did not set vibrating the right strings. It was too matter of fact, too early in the day, not hinting of twilight. The preludes in F minor and A flat were different interpretations; the one stormy, the other—taken a pace too slow—dreamy and poetic. Mr. Burmeister's command of tone color was notable. The A minor study—the "Winter Wind"—was clearly presented, but suffered from the orchestral prominence of the bass. It was taken at a fugacious speed. The Bach-Liszt A minor prelude and fugue were both played in a masterly way. Burmeister's own elegy—a true song—and his capriccio—I reviewed both compositions last fall—made a deep impression. The Capriccio is difficult and very graceful. The program closed with a transcription of Senta's Ballad and the Eighth Rhapsody. Both were superbly played by this true disciple and worshipper at the shrine of Liszt.

I have just finished reading George Gissing's "The Whirlpool." It is a dense novel of many pages, in which appear several musical characters. There is a popular song composer and musical agent of the usual vulgar English variety and a girl who plays the fiddle, but who has not the will to fight her vanity and become the genuine artist. The story is too long and the character drawing solid, but the psychology of the musical persons is poor. In fact, Gissing—Grey Gissing they call him—knows nothing of music or musicians, and paints only the outside.

"Tourguéneff and His French Circle" turns out to be an Englishing of the letters that appeared in "Cosmopolis," and which were edited by E. Halperine Kaminsky. The book is a bit of a disappointment. The letters are of the most fragmentary character and give but little clue of Tourguéneff on his most interesting, his literary, side. The references to music and musicians are slight, although I found the following:

The little hint Tourguéneff gives "My Dear Old Boy" Flaubert relative to a musical heroine in "L'Education Sentimentale" is well put:

"To begin with, according to your description of her, she ought to sing something else, and to sing it quite differently; second, a contralto voice does not seek its effects in high notes—in making the third note even higher than the two first; third, you ought to have specified, from a musical point of view, exactly what she sang, as, without that, the impression remains vague, and even just a little comic, which is not at all what you wished, is it?"

In 1851 Gounod was engrossed with his opera of "Sapho," the libretto having been written by Emile Augier. Gounod had just lost his brother, and the illustrious composer and his mother were the guests of Madame Viardot, though the hostess was absent. Tourguéneff, writing to Madame Viardot May 16, 1850, describes Gounod:

"It is a beautiful day to-day. Gounod has been walking all day in Blondureau wood in search of an idea; but inspiration, capricious as a woman, has not come, and he has arrived at nothing. At least that is what he tells himself. He will have his revenge to-morrow. At this moment he is lying on the bearskin, in travail. He has a determination

and tenacity about work which compel my admiration. To-day's barrenness makes him very unhappy; his sighs would almost blow one away, as he is incapable of rousing himself from his pre-occupation. In his depression he falls foul of the libretto. I have tried to cheer him up, and think I've succeeded. It is very dangerous to let one's self go like that; one ends by folding one's hands and saying, 'Bother the whole thing.' I've listened to his complaints with a slight smile, for I know that all these little clouds disappear at the first breath of inspiration, and I am much flattered at being made the confidant of the small woes of creative genius."

Here is curiosity for you. In the Omaha Bee of March 6 I found this:

"As there will be at least 100 concerts, to which the admission will never be less than 25 cents, the chorus member will be ahead just \$20 in money. One of the rules provides that simplicity will prevail in the matter of dress; the women will wear a blue serge sack coat, with pants and straw hat."

The concerts referred to are to be given at the forthcoming exposition. Theodore Thomas and his orchestra will play for five weeks. But what have "pants" and straw hats got to do with the women of the chorus?

This was in the Paris Figaro. Vance Thompson got off the hideous joke about two years ago, and in the Morning Advertiser, which was carried off by printer's colic April 1 of 1896:

"Gorgon Zola—au restaurant: 'Garçon, donnez-moi du gorgonzola.' 'Zola! Zola!'—rugit un client. 'Conspuez! conspuez!' Et le garçon, terrifié, apporte du gruyère!"

I found this in the Home Journal:

"American Singers in Paris Salons.—Two young American girls are attracting attention in Paris musical circles, Miss Alice Mandelick and Miss Sallie Akers, both of New York and pupils of Mme. Ashforth, in whose classes they were colleagues. Of Miss Mandelick the Figaro says: 'First among the vocalists of the evening we must cite Miss Mandelick, a beautiful young American, who created a veritable sensation by the luscious tones of her voice, the finesse of her diction, and the artistic interpretation of her numbers. Miss Mandelick came to us with an artistic reputation, and the progress she has made in her art during her sojourn here places her in the category of remarkable artists.' Miss Akers has met with equal courtesy and appreciation. She is spoken of as a most talented and exquisite singer, and is much sought after."

Miss Lubbock remarked to Mr. Arthur Balfour, who was sitting between her and me, that she would like to hear Disraeli's conversation. "You needn't do that," he replied. "You have only to imagine a brazen mask talking his own novels."

Isn't that a lovely characterization of Disraeli?

Josef Hofmann shows a strong predilection for all forms of electric inventions. He was late at his first Brooklyn concert because of his curiosity to examine the power house of the Brooklyn Bridge. Josef doesn't care much for girls—yet. He gets bushels of letters from overheated young females, but he never reads one, and he actually left a pile of them on the table of his dressing room in Brooklyn the other day. What joy the reading of these tender missives must have afforded coarse, common gasmen and ushers!

I need not add that Josef's day will surely come, and then that daddy of his—who looks no more

like him than I do—will have his hands full of woe.

This was in Answers:

"Two sailors, returned from a long voyage, strolled into a public house near the docks. Above the rumble of the traffic on the street could be heard at intervals the loud, unusual voice of a huckster. After listening intently for a minute one of the sailors turned to his companion and said:

"'Eh, Jack, lad; it's a long time since we heard that song.'"

"'What song?'"

"'The one that fellow's singing in the street—'The Light of Other Days.'"

"'Stow it!' ejaculated the other, gruffly. 'That fellow ain't singing 'The Light of Other Days' at all, man. I've been listening to him. He's a-piping 'The Banks of Allan Water.'"

"Each sailor was certain he was right, and with characteristic contempt for money a wager was made—a month's wages depending on the result.

"'Here, Tommy!' called out one of the men to the little son of the landlord, 'run out and get to know what that fellow's singing.'"

"Tommy departed on his errand, which did not take many minutes.

"'Well,' demanded Jack, when the youngster returned, 'which of us is right?'"

"'Nayther of ye,' replied Tommy, grinning. 'The feller's not singing. He's hawking flypapers!'"

Once in a while the Saturday literary supplement of the Times says something good. Read this:

"The total absurdity of the theory of scientific criticism is well shown in these words of James Russell Lowell: 'If there was any recognized standard in criticism as in apothecaries' measure, so that, by adding a grain of praise to this scale or taking a scruple of blame from that, we could make the balance manifestly even in the eyes of all men, it might be worth while to weigh Hannibal; but when each of us stamps his own weights and warrants the impartiality of his own scales, perhaps the experiment may be wisely foregone.

"Criticism in America developing along the proper lines of individual thought seeks less and less to make erudition the end. Critics are finding out that knowledge is only useful as a means, and that the only aim should be to tell in as charming a way as possible how the subject impressed the critic at a given time."

The following I found in the Worcester Spy:

There are some interesting stories about Ysaye, the violinist, who will appear with the Thomas orchestra in Mechanics' Hall Monday evening.

About an hour before he was to appear on the stage in Philadelphia, an old friend of his dropped in on him at the hotel. He found the virtuoso in a great rage. Ysaye had no dress ties with him. Now, this may seem a trifling matter, but as M. Ysaye wears a tie of special width and length—for he is a big man with a huge neck—it will be seen that it was really serious. A search for ties was instituted after the stores had all closed. Finally a 36-inch band of the widest make was secured, and the successful friend went back to the hotel. He gave the tie to Ysaye, who looked at it and said: "It eez too short, but I cink I can make it do." He cut it in two in the middle, supplied the required length with an E string from his violin, tucked it under his collar, smiled and said: "How do you like zis? To-morrow night I will change zee string and use zee A string."

At the Washington concert, Ysaye was rapturously encored. After several recalls he went up to Theodore Thomas and said: "Maestro, I shall not play another number, but I trust you will not refuse me the honor of playing as your concert-master for the last number on the program. That was

a compliment any conductor or orchestra might be proud of, and when the concert ended with the "Tannhäuser" overture, there sat Ysaye, playing first violin.

* * *

From time to time I have suggested to Brother Runciman of the London *Saturday Review* that he get off the planet and give my wonderful skull a chance to expand. But he, mindful of Yankee advice and British libel suits, continues calmly to tell what he considers the truth about music and musicians, and after George B. Shaw—my old friend, G. Blarney—he must be the best hated man in London. With a sort of joy I read Mr. Runciman's summing up of Saint-Saëns, and I now propose to give it you in its entirety. It is not only witty, but it is largely true. Says he, in the course of a criticism:

Before the symphony came the "Magic Flute" overture and a "Danse Macabre" of Saint-Saëns, after it the prelude to the third act of "Lohengrin," and not content with botching things in this way, Lamoureux must needs play the "Danse Macabre" twice. It was strange to discover an artist so conscientious in some things so utterly without conscience in this. At this time of day a conductor or singer or player who accepts an encore should surely be sent to prison or made to sit out a Philharmonic concert. And why should Saint-Saëns appear in such goodly company as Mozart, Beethoven and Wagner? Keats may have peppered his throat so as to enjoy doubly the delicious coolness of claret; but it is not recorded that he did it twice, and ordinary mortals do not care to do it at all. And the quality of the pepper leaves much to be desired. Saint-Saëns has, I suppose, written as much music as any composer ever did; he has certainly written more rubbish than anyone I can think of. It is the worst, most rubbishy kind of rubbish; it is entirely insincere. There is no real Saint-Saëns: he does not exist; there is no such personality: there is only a something which has a wonderful trick of aping other men's manners, of pretending—to the outer casual view with some success—to feel as other men have felt. He is never himself—there is no self that he can be—he is always someone; skin him (merely figuratively, of course), strip one layer after another from him, as Peer Gynt did to the onion, and at the last you will come on no kernel, but sheer vacuity. In all his music he enrages you by leading you to suppose that presently something will arrive; then presently you discover that nothing more than you are getting ever will arrive, that Saint-Saëns does and will express nothing because he has nothing to express, that he is merely posing for the moment in the Beethoven, or, it may be, in the Bach or the Wagner attitude. Even this "Danse Macabre" he has never felt, though it is a thing one might expect every Frenchman to feel. The French, with their curious, almost Byronic, trick of creating a bogey—be it a god or a devil—and pretending to believe in it that they may afterward enjoy themselves by pretending to defy it, have always taken quite a ludicrous pleasure in contemplating death. Seeing that Frenchmen die on battlefields or in their beds as bravely as other men, one can scarcely believe that they fear death more than other men. But certainly they pretend to fear it, and on Montmartre you find most wondrous cabarets, where you drink, with only tapers

lit in a darkened room, off a coffin for a table; and then you are taken into a dank, dismal cavern where one of the company—such company, it is true!—steps into a coffin and is turned into a mouldering corpse and then into a skeleton before your eyes. Berlioz enjoyed the thing enormously: the March to the Scaffold—indeed the whole of the "Episode in the Life of an Artist" is nothing more than a low Montmartre show. But Saint-Saëns cannot enjoy even that: he only writes a "Danse Macabre" because other people have done it; and of the genuine "Macabre" there is nothing in his "Danse." There is not a stroke of invention in it. The tuning of the violin was done by Schumann half a century ago; the xylophone has been used scores of times in ballet and pantomime music; the themes are stale enough to have been danced to by Noah's sons and daughters while Noah was building the ark. Stay—I am wrong: some of them were certainly invented or discovered by the eminent Mr. Sankey."

Making allowances * * * for Saint-Saëns' enormous cleverness and technical skill, is there not much truth in the above?

Lund Seems Busy.

BUFFALO, March 16, 1898.

Apropos of the Pittsburg letter published in the issue of THE MUSICAL COURIER dated March 9, in which several unnecessary comments were made concerning John Lund and the Pittsburg orchestra, it seems quite evident to Buffalo people that your Pittsburg correspondent is in the same predicament as Reynard and it is now a case of sour grapes.

There is not the slightest necessity for Mr. Lund to entertain seriously for one moment the question of an engagement elsewhere. He is now conductor of the Buffalo Symphony Orchestra, an organization of which we are justly proud; conductor of the Buffalo Orpheus, a chorus of male singers which is conceded to be one of the finest in the country; he is director of music of St. Margaret's Seminary and director of the Lafayette Church choir.

We have heard before of children crying for the moon. OBSERVER.

OUR Pittsburg correspondent probably has heard more of the talk about Mr. Lund's application as director of the Pittsburg Symphony Orchestra than anyone in Buffalo could have heard. As the Pittsburg people decide to take a New York Brass Band Leader to direct their symphony season, Mr. Lund's friends need not feel chagrined at any failure of any attempt on his part to try another city.

Edward Baxter Perry in Munich.

Only the unfavorable conditions of Carnival week could be the reason that so important a musical event as the appearance of the Boston pianist, Perry, passed without a larger attendance of our concert-going public. In view of our large art export to America, it is of the highest importance to us to become acquainted with the type of artist which America herself produces. In Mr. Perry we saw and heard on Thursday a representative of this American art, and we admit without hesitation that it aroused in us the greatest respect. In the field of the emotional, lyric, and melodious, which is the field most peculiarly his own, we must regard Mr. Perry as an interpreter of the very first rank. His technical equipment is in every instance equal to the tasks which he undertakes, and he unites with it extraordinary musical feeling, a highly organized emotional nature, and a profound, intelligent conception of the poetic content of the tone works which he presents. In the program, which included the names of Liszt, Beethoven, Saint-Saëns, Jensen, Rubinstein, Perry and Chopin, the latter occupied by far the larger space. This fact not only demonstrated the preference of the artist for this composer, but forcibly illustrated the artistic individuality above described. Indeed, in this part of the program the power of the player rose to its highest pitch. The scherzo and the nocturne in especial were models of pianistic interpretation.—Munich Anzeiger, February 26, 1898.



BOSTON, Mass., March 20, 1898.

I RECEIVED a fortnight ago the following letter from Edouard Hesselberg, of Denver, Col.:

DENVER, Col., March 5, 1898.

"MY DEAR MR. HALE—Permit me to ask you to insert the correction of the following notice in THE MUSICAL COURIER:

SILOTI WILL PLAY WITH HARMONIC.

"Alexander Siloti, the Russian pianist, has been engaged to play in the next Philharmonic concert, March 18 and 19. He will play the 'Wanderer Fantaisie,' by Schubert, and the 'Todtentanz,' by Liszt, on this occasion. It will be the first time the latter composition has been played in this country."

"If this 'Todtentanz,' by Liszt, is his paraphrase on 'Dies Irae,' it was performed by me twice since I came to America, the first time in Chicago, about four years ago, with Von Bülow's orchestra, Fritz Scheel, conductor, and about two years ago in Philadelphia, at the Academy of Music, with the Grand Opera Orchestra, Gustav Hinrichs, conductor.

"With best regards to Mr. Siloti, who is a countryman of mine, and thanking you in advance, should you do as requested, I am most sincerely,

EDOUARD HESSELBERG,

Laureate Royal Philharmonique Conservatory of Music, Moscow, Russia, Class of 1892.

I found no notice in the New York Times of March 19 of Mr. Siloti's performance of Liszt's "Todtentanz." I understand that he will play it at a Boston Symphony concert in Sander's Theatre, Cambridge, next month.

The piece itself has a rather curious history. As Reimann says, it has nothing in common with Saint-Saëns' "Danse Macabre," "that clever cemetery-farce." Lina Reimann tells us that Liszt was incited to write it by seeing the painting "Trionfo della Morte" on the walls of the Campo-Santo at Pisa. Kastner, in his monumental "Dances des Morts" (p. 108), claims that in France, Germany, Switzerland and England alone do you find the painted or sculptured Dance of Death. "Other nations, as Italy and Spain, have none to show. Nevertheless, I believe that some such representations exist in these two countries. When the interior of the sombre monasteries, still peopled with monks, whose severe rules keep away strangers, or at least prevent the exposure to them of the marvels so jealously guarded will be thrown open, certain Dances of Death hitherto unknown will surely be discovered. Spain especially should furnish some; she loves sinister pages which bare the hideous side of humanity; she delights in fierce and terrible subjects." Then he mentions incidentally the "Trionfo della Morte" at Pisa, comparing a detail of this with one in a marble allegorical group at St. Peter, the Martyr, in Naples.

Reading this page I thought it worth while to consult "Italy," by Beckford, the author of "Vathek," of whom Byron in a letter spoke so brutally, and of whom Henley says in one of his elaborate and incomparable notes: "At eleven he had succeeded to the worth of a million of money, and he had sat in Parliament, known the greatest grief that can befall a man"—pray, just what does Mr. Henley mean by this?—"lived as he would with none to say him nay, produced such a master-story as must live as long as the French in which it was written and the English into which it was translated, and thereby approved himself the best Voltairean bred in England before the coming of Benjamin Disraeli."

Beckford thus describes the Campo Santo at Pisa: "The walls and Gothic tabernacle above the entrance, rising

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from the level turf and preserving a neat straw color, appear as fresh as if built within the present century." (The letter is dated 1780). "We entered a spacious cloister, forming an oblong quadrangle, which incloses the sacred earth of Jerusalem, conveyed hither about the period of the Crusades, the days of Pisanese prosperity. * * * Ranges of slender pillars, formed of the whitest marble and glistening in the sun, support the arcade of the cloister, which is carved with innumerable stars and roses, partly Gothic and partly Saracenic. Strange paintings of hell and the devil, mostly taken from Dante's rhapsodies, cover the walls of these fantastic galleries, attributed to the venerable Giotto and Bufalmacco, whom Boccaccio mentions in his "Decameron." But do not others justly attribute these paintings to Andrea Orcagno?

We know that Liszt was influenced more than once by painting or sculpture to translate a subject into tones. He once wrote: "Raphael and Michael Angelo helped me to understand Mozart and Beethoven; I found the explanation of Allegri, Marcello, Palestrina in John of Pisa, Fra Beato and Francia; Titian and Rossini appeared to me as stars of the same refraction. The Colosseum and the Campo Santo are not so far from the heroic symphony and the Requiem. Dante has found artistic expression in Orcagno and Michael Angelo; one day, perhaps, he will do the same in music through a Beethoven of the future." And thus we find the origin of two little piano pieces: "Sposalizio," inspired by the picture of Raphael; "Il Penseroso," by the Medicean statue of Giuliano, Duke de Nemours. Thus Liszt's "Battle of the Huns" originated in Kaulbach's picture; his "March of the Three Kings" in "Christus" was inspired by a picture in the Cologne Cathedral; his "Seven Sacraments" by Overbeck's cycle of pictures.

The first sketch of the "Todtentanz" was made at Pisa; it was developed at Weimar. In 1859 it was worked over again, and it was published in 1863. Reimann says that it was neglected by pianists for a long time, and that Liszt himself did not hear it with orchestra until 1881 at the Antwerp Music Festival.

Now some say that Liszt was moved to this composition by other pictures of the Danse Macabre, especially by Holbein's "Imagines Mortis."

Is it true that the introduction to the "Todtentanz" illustrates a familiar verse in old and grisly ecclesiastical dramatic pieces?

"Hier liegen also unsere Gebein,
Zu uns her tanzet gross und klein!
Die ihr jetzt seid, die waren wir,
Die wir jetzt sind, die werdet ihr!"

In a letter from Von Bülow (to whom this "Todtentanz" is dedicated—"dem hochherzigen Progenen unserer Kunst") to the *Signale*—the letter is dated Birmingham, November 26, 1878—he speaks of a performance of this work in London by Hartvigson. Frits Hartvigson, born in May, 1841, at Grenaa (Jutland), studied the piano with Von Bülow, and settled in London in 1864. Some nervous affection of his left arm prevented him from playing in public from 1879 to 1888. Bülow adds that the success of Hartvigson with this piece reminded him of his own failure to win applause with it at The Hague and at Hamburg.

Eugen d'Albert played the "Todtentanz" at Berlin January 10 of this year at the sixth Philharmonic concert, conducted by Mr. Nikisch.

In the appendix to Charles Malherbe's Catalogue Bibliographique de la Section Française à l'Exposition de Berne (Centenaire de Gaetano Donizetti), I find this reference to certain operas that Donizetti intended to write:

"Francis Saltus, who has made important researches

concerning the works of Donizetti, has quoted these titles of operas which the composer proposed to write, and of which there are perhaps fragments now in existence: 'Circe,' 'Jeanne la Folle' (1844), 'Sganarelle,' and 'Don Gregorio,' another version of 'L'Ajo nell'imbarazzo' (Rome, 1824)."

What has become of Mr. Saltus' biography of Donizetti? In what state was it left by him at his death? Did he tell the causes that led to Donizetti's sad ending?

* * *

Through the courtesy of Messrs. Pleyel, Wolff & Co., Paris, I have received the fifth volume of their series "La Musique de Chambre; Séances Musicales données dans les salons de la Maison Pleyel, Wolff & Cie." This handsomely printed volume gives the programs of concerts given in the hall of this company in 1897. Looking over the list—there are completed indexes—I find the name of one American composer, that of Mr. MacDowell, whose "Sonata Tragica" was played in Paris for the first time March 29 by Mr. Felix Fox, at a concert of the Société d'Art.

In spite of the Franco-Russian alliance, Russian composers of the hyper-modern school were scantily represented: Arensky (1), Cui (3), Glazounoff (1), Borodine (1), Liadoff (1), Rachmaninoff (1). The name of Rubinstein appears twenty-three times and that of Tchaikowsky fifteen times. Here are other appearances of names: Chopin, 101; Beethoven, 97; Schumann, 74; Schubert, 42; Mozart, 58; César Franck, 36; Brahms, 16; Bach, 38; Händel, 22; Haydn, 32; Wagner, 28.

I note this concert, June 11, the program of which was devoted to works by Georges Enesco, the sixteen-year-old Roumanian whose orchestral "Poème Roumain" attracted attention lately at a Colonne concert: sonata in D major for violin and piano; suite dans le style ancien for piano; nocturne and saltarello for cello; quintet for piano and strings; two songs.

Here is a list of pieces marked "first performances." String quartet, A. Viné, December 20, 1896; Intermède for string quartet, P. Lacombe, December 20, 1896; Saint-Saëns caprice, op. 79, on Russian airs, arranged for two pianos by A. Benfeld, December 20, 1896; Grande sonate Russe for piano, F. Borowski, December 26, 1896; quintet for piano and strings, G. Alary, January 9, 1897; two pieces for two violins, viola, cello, double bass, flute, oboe, clarinet, horn, bassoon, J. Mouquet, January 16; quintet, fantasia for two violins, two violas and cello, G. Alary, January 24; sextet, op. 38, for flute, oboe, clarinet, horn, bassoon and piano, A. Seitz, February 10; piano trio, Planchet, February 13; Petit Roman for soprano, chorus, violin, cello, piano, Georges Guiraud, February 13; two pieces for oboe and piano, L. Vienne, February 23; prelude and fugue for two pianos, de la Tombelle, February 23; quartet for strings, E. Meurant, March 6; Sitt's violin concerto (first time in France, Joseph Debrun, violinist), March 13; three posthumous piano pieces by Chabrier, April 2; five songs from Maeterlinck's, "Serres Chaudes" by E. Chausson, April 3; aubade for flute, violin, viola and harp, F. Le Tourneux, April 7; sextet for flute, oboe, clarinet, horn, bassoon, piano, E. Lacroix, April 7; aubade for flute, oboe, clarinet, horn, bassoon, two violins, viola, cello, double bass, Ch. LeFebvre, April 7; Trio op. 84, piano, viola, cello, P. Lacombe, May 6.

Bruno Steindel, age six years, made his first appearance as a cellist in this hall May 12.

* * *

Would that some accurate and patient man would compile a year book of music performed in the leading cities of this country! And yet what reward would he gain thereby?

The program of the seventh concert of the Kneisel Quartet in Association Hall, March 14, was as follows:

Quintet in G minor.....Mozart
Variations from quartet in A major.....Beethoven
Trio, op. 50.....Tchaikowsky

Mr. Siloti was the pianist and Mr. Zach was the second viola.

I find a record of the performance of Tchaikowsky's trio in New York, October 31, 1883, by Messrs. Boekelman, Reinhard Richter, and Hartdegen. I find no earlier performance of it in Boston than the one April 8, 1892, when it was played by Messrs. Baermann, Loeffler, and Schulz.

You know how eager Nicholas Rubinstein was for the glory of Tchaikowsky, and how he did not hesitate to criticize his works severely, as a just and zealous friend; how he censured Tchaikowsky's first piano concerto; was a step backward from "Vakoula" and "Eugen Oniegen," saying that he saw in it a desire to win the public favor, and adding that a mediocre man might succeed in this respect, but Tchaikowsky never; how he suggested in 1867 that Tchaikowsky should conduct his own dances, advice that the composer followed and regretted bitterly for twenty years; how he produced in Moscow the orchestral suite op. 43, the Italian capriccio; how he took great pains in the piano sonata, op. 37, and practiced it for a long time before he thought he was worthy to play it.

No wonder that when Nicholas Rubinstein died in Paris in 1881, Tchaikowsky was well nigh broken-hearted. During the following year he wrote one work, the trio in A minor, dedicated "to the memory of a great artist."

Now let me quote from Rosa Newmarch's condensation of Kashkin's recollections of Tchaikowsky.

"The name of Rubinstein was not mentioned in the inscription, because Tchaikowsky desired less to honor his friend than the great artist for whom he felt a boundless veneration. As Tchaikowsky had long cherished a prejudice against the combination of piano and stringed instruments, it is interesting to hear his own reasons, as given to M. Kashkin for his choice on this occasion. In the first place, he said, that he would not dream of writing anything in memory of so great a pianist in which the piano did not take a prominent part. Then, again, a concerto or fantasia seemed to him too extravagant and showy a form in which to embody his idea; while the piano alone seemed too monotonous and thin for the purpose. He decided, therefore, in favor of the trio. In the second movement of the work appear the variations in which are embodied Tchaikowsky's memories of Nicholas Rubinstein and his musical characteristics at various periods of his life. 'It would be possible,' says M. Kashkin, 'to label each of these variations with an appropriate title; but I prefer to do this elsewhere.'"

Mr. Siloti told me the inspiration of some of these variations. Thus Nicholas Rubinstein was at one time passionately fond of dancing; hence the appearance of the waltz, that distresses at least one of my colleagues.

Mr. Siloti and Mr. Schroeder with Mr. Halir played the trio for the first time in Germany at Leipzig about ten years ago. The pianist who played at the original performance was Tanieff, I am told.

This trio is to me one of the noblest works of Tchaikowsky, worthy to be placed by the side of "Romeo and Juliet" fantasia and the colossal tone-picture of the cruel winds in "Francesca da Rimini."

It is a monument to the composer as well as to the man whom he loved and honored.

I accept the whole work, variations and all, like a brute, as the French enthusiast said of Shakespeare. I cannot understand this cry of "vulgarity" raised against certain of the variations; no more can I understand the remark made publicly by Mr. Aphorpe, to the effect that the

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"Calm Sea and Prosperous Voyage" of Mendelssohn will be played when people will go about asking, "Who was Tchaikowsky, anyway?" The first movement is of grand proportions and most skillful workmanship. The themes themselves are poignant, haunting. The variations on a theme that suggests Handel by its calm, dignified beauty are full of color, and they are brilliantly contrasted. For once you recognize emotional variations. The finale is overpowering. There is the recollection of the earnest, helpful life of the mourned friend; affection bursts into wailing despair; grief exhausts itself; hark, 'tis the dead march.

The performance was a memorable one. And equally memorable was the playing of the pieces by Mozart and Beethoven, although to me there is more passion in the first movement of the G minor quintet than Mr. Kneisel will allow, and the second theme, as frank and intense as a direct tune by the Verdi of earlier years, should be played passionately rather than with serene and beautiful elegaic feeling.

* * *

The program of the eighteenth Symphony concert, March 19, was as follows:

Symphony No. 3, in A minor, Scotch.....Mendelssohn
Sir Brian's Song, Woo Thou Thy Snowflake,
from Ivanhoe.....Sullivan
The Death of Tintagiles (suggested by the
drama of Maurice Maeterlinck), Symphonic
Poem for orchestra and two violas d'amour
obligate.....Loeffler
(The violas d'amour by Franz Kneisel and C. M.
Loeffler.)

Wotan's Farewell and Fire-Charm, from The
Walküre.....Wagner
The Ride of the Valkyries, from The Walküre....Wagner

This concert does not call for extended comment. Mr. Loeffler's symphonic poem gained by a second hearing. The greater part of it is highly imaginative, extraordinary in harmonic treatment and in orchestration. I still think that the work would be improved if the violas d'amour had less to do; for their very sweetness soon distresses and vexes the ear.

The symphony was finely played. To me there is little or no interest in the work after the scherzo, and the first movement is by far the best of the four. I kept thinking last night of poor Aubrey Beardsley's caricature of Mendelssohn, which was published in the *Savoy*. And I heard Mendelssohn saying: "What a fine Scotch mist this is! It will not last long. Come under my silk umbrella. See, it has an ivory handle."

Frangcon-Davies sang with beauty of tone and vocal skill the wretched twaddle from Sullivan's "Ivanhoe," a song that has zoological interest, however, as you will see by this verse:

And I will woo her as the lion woos,
To bring his wild mate docile to his side;
And I will win her as the lion wins,
That in the desert leads his tawny bride.

The lion and the lioness are not so conventional.

Mr. Davies was overweighted by Wotan's music.

Mr. Apthorp, in the program-book, plumed himself on the plural (in English) "Valkyrior," for the singular "Valkyr."

PHILIP HALE.

Both Off.

Editor The Musical Courier:

PERMIT me to correct an error which occurred in your report about the Students' Concert at the New York College of Music of the 9th inst. The name of my teacher is given as Mr. Tomasoff, which is not correct. My teacher's name is Mr. Fonaroff. About six years ago he showed me, for the first time in my life, how to hold the violin, and ever since he has instructed me in the art of music. Whether my being his pupil is a credit to him or not, the fact remains that I never had another teacher. Kindly correct the error in your next issue and oblige,

Yours very respectfully,

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Melba.

BY CAROLINE MATHER LATHROP.

A PLEASING little incident of Melba, not generally known, is that told by a dear old lady. The latter is seventy-five years old and has attended all the Friday Symphony concerts in Boston for years, going in on rush tickets, because she cannot afford a more expensive seat.

Sitting one day on the stairs at the side of the stage in Music Hall, a gentleman offered to get her a chair. He did so, and, having placed her, someone else came along and said she could not sit where she was. It was asked if it would do any harm for her to sit in the waiting room where the soloists were. "No," so there she was put.

Every time Mme. Melba passed her dress touched the old lady. Once a flower was dropped, which she eagerly seized. Soon, discovering it was a silk one, she offered to give it back. One of Melba's companions told her she was welcome to it.

When the prima-donna came back after her solo she stopped and said: "Will you always keep it?" "Yes." "Do you love me?" "Very much," said the old lady; "I always love those who sing and interpret good music well."

Melba then went on to inquire if she had heard her before. "Several times," was replied. * * * Melba's manner was described as childlike and fascinating in the extreme.

The Thomas Concerts.

THE fifth luten concert of the Chicago Symphony Orchestra was given at the Metropolitan Opera House last Wednesday afternoon. Theodore Thomas conducted the following program:

Symphony No. 4, D minor, op. 120.....Schumann
Concerto for Violin, D major, op. 61.....Beethoven
Overture, Tragic, op. 81.....Brahms
Symphonic Poem, Les Eolides.....Franck
Chaconne for Violin.....Bach
Festival March and National Hymn.....Kaun

The attendance was rather light. The novelty by César Franck gave the orchestra a chance for delicate virtuosity of which it made the most. The composition was played by Mr. Thomas in Chicago during the season of 1895-96. It is mellifluous and reveals harmonic fancy and is scored by a master, but its ideas are barren, indeed not original, the first theme being a perversion of the love motive in "Tristan and Isolde." Still Franck is a welcome name in our concert programs and it must be confessed that the dry as dust Brahms "Tragic Overture" sounded dull and musty compared to the more sensitive-fibred Frenchman's music. "Kaun's March" is good music for a singing festival. In coloring it suggests "Meistersinger," and it reveals the hand of a practiced musician who study Wagner, not wisely but un-well. The "National Hymn" at the end brought the audience to its feet and there was an atmosphere of patriotism and Cuba at any cost close of the afternoon. Mr. Thomas read the Schumann Symphony on familiar lines and Ysaye, after a not very finished performance of the Beethoven concerto, played the chaconne like an angel. He had to supplement it with another Bach number.

The sixth and last concert was given last Saturday afternoon. The house was crowded, the receipts being upward of \$4,500. The program was entirely devoted to Beethoven, being the following:

Overture, Leonore, No. 2.....Beethoven
Symphony, No. 9, D minor, op. 125.....Beethoven
Concerto, G major, op. 58.....Beethoven
Overture, Leonore, No. 3.....Beethoven

W. F. Apthorp gives the date of composition of the second "Leonore" as 1805, it being composed for the first version of the opera and therefore properly to be marked as No. 1. It is great music although not as effective as the No. 3 "Leonore," certain soli for the 'cellos not sounding as well as in the later version, composed for the

second version in 1806, "and therefore properly to be marked as No. 2." Both overtures were played with the utmost freedom and loving care for traditional markings. In fact, the Chicago Orchestra was heard at its best on this occasion, its technical shortcomings being reduced to a minimum. There was breadth, buoyancy and authority in the colossal symphony, the best work being shown in the scherzo. The first movement lacked on the side of passion, the adagio in poetic feeling.

Josef Hofmann played the lovely concerto in the loveliest manner. His touch was sweet, manly and resolute, and so the andante was something to remember. The rondo was clearly articulated and the idyllic atmosphere hung about it all. Hofmann's original cadenzas were musicianly, and while being very free in the handling of the subject matter were in good taste. For encore he played the allegretto in A flat from the Beethoven Sonata, op. 31, No. 3, in a way that recalled a glorified Von Bülow. His staccati and rhythmic sense were remarkable. Both Thomas and Hofmann were given ovations.

Grant Weber in Denver.

IT has been said that Chicago sends out more good pianists than any city in the United States. The truth of this statement has not been widely discussed, but every now and then some facts arise to prove that many pianists from Chicago are proving very successful in other Western cities. Grant Weber, whose piano recital in Trinity Church, Denver, was attended by nearly fifteen hundred people, adds another to list of successes. He appeared without the preliminary blare of trumpets, but when in a quiet unaffected manner he proceeded to interpret a difficult and well-varied program, the audience, according to all accounts, appreciated to the fullest extent his musicianly ability.

Mr. Weber is an American, and his musical education has been acquired entirely in this country. His principal instructor, Mrs. Fannie Bloomfield-Zeisler, has had a marked influence on his general style of playing, which is said to be characterized by clean-cut technic and refinement.

Among press notices of his recent concert are the following, from the Denver daily papers, which spoke of Mr. Weber in highest praise:

That he will be a valuable acquisition was clearly proven by his admirable performance, which showed him to be a pianist of marked ability and an intelligent musician. His program throughout was given with an easy charm and grace and a thoughtful interpretation very delightful. His touch is firm and true, his technic clean cut and masterful, and his shading delicate and artistic.—Evening Post.

Mr Weber must be considered as preëminently a musician—not a piano "smasher," but a performer whose ability is greatly in his power of expression. His touch is very sympathetic and his playing is especially marked by refinement.—Denver Times.

It was not until the artist entered on the Chopin music that the audience showed a marked degree of enthusiasm, with the exception of the cultured few who were quicker to recognize the situation. His sympathetic playing of the delightful cradle song and the stately funeral march put Mr. Weber on a plane with the virtuosi instead of a plain teacher of music, as he was announced.—Denver Republican.

The Beethoven sonata with which the program opened betokened the true artistic temperament of the man and gave evidence of what might be expected during the latter part of the evening. His playing is characterized by great musical feeling and understanding, which was particularly noticeable in the group of Chopin numbers. Without assistance he entertained his hearers for an hour and a half, and when he had concluded the audience would gladly have listened to more.—Daily News.

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A COMMUNICATION signed Alfred Walker was published a short time ago in the *Herald*, and in it the writer deplored the absence of a genuine orchestral school in this city, where the young student might learn to play and also where the young composer might listen to the classics, might learn the rudiments of the art of orchestration. Such a school exists, has existed for some time at the National Conservatory, and THE MUSICAL COURIER this season has given it and its work wide publicity. A band composed entirely of young men is a novelty in America and Mr. Gustav Hinrichs can testify to the earnestness of these students. He, too, must be credited with the good work accomplished at the fortnightly concerts, for with his long experience, gifts as a conductor and catholicity in program making he is invaluable. We are glad to announce that the National Conservatory has re-engaged Mr. Hinrichs for next season.

There is to be a public concert given at the Brooklyn Academy of Music April 4 at 3 P. M. by the pupils of the National Conservatory. Admission is to be free. Tickets to be had at the National Conservatory. A public concert by the orchestra and pupils of the Conservatory is also to be given at Mendelssohn Hall the latter end of April. The date will be announced.

Bertha Visanska, who is enjoying such flattering success in Germany as a pianist—our Berlin correspondent, Mr. Floersheim, often writes of her—was a pupil of Miss Adele Margulies for eight years at the National Conservatory.

President Jeannette M. Thurber intends next season making a special feature of the orchestral classes. So much has been accomplished this season that she is emboldened to believe a nucleus may be established from which the material of the orchestras of this country may be drawn. Mr. Hinrichs is a thoroughly practical man and is working in complete harmony with Mrs. Thurber's views. The National Conservatory orchestra is an established fact.

Leonora Jackson's Plan.

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Editors The Musical Courier:

IN view of the most praiseworthy and patriotic stand of your paper in encouraging American artists, and in recording their achievements as far as honestly deserved generous recognition and that kind of approval so welcome and so helpful to all earnest workers, I venture to send you the enclosed press notices which will tell how I was received at my recent London debut. I may be pardoned expressing especial gratification over my success in Germany and in England, when I explain that they give me hope in the possibility of seeing realized a cherished plan of mine which I trust THE COURIER will be interested in.

It is my faith that work "for money's sake," as necessary as money is, is not worth while; nor can any artist or journalist or other worker find much satisfaction in his life's calling unless he regards his vocation as a means to an end; that end the doing of as much practical good as possible.

To the point, I hope in time to be able to practice more adequately what I preach and at the same time show my appreciation of THE COURIER by starting or at least contributing to a "MUSICAL COURIER Scholarship Fund," the object being to give genuine American talent needed aid toward securing a complete musical education. Under this general head any number of scholarships could be endowed, their administration to be intrusted to THE COURIER. THE COURIER could appoint in the chief city of each State a local board of examiners, and the applicant who should pass successfully the examination arranged by such board should then come before a final board of examiners in New York city (also appointed by THE COURIER),

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whose opinion would needs confirm that of the local board before the applicant would be accepted.

Benefactors now occasionally give money to musical colleges which should do much good, but some such plan as mine would I think have advantages. Genius in distant States would perhaps in this way be more likely to be discovered and developed.

THE COURIER being in no wise under the influence of any particular school or faction, but supporting what is good in all, would be in a position to manage impartially and wisely.

If my plan seems to you at all feasible I wish an open discussion as to details might be started at once in your columns; and if wiser heads than mine will aid and THE COURIER co-operate perhaps the "pet plan" can soon be launched. While I regret being obliged to confess that I have but too recently begun my public career to have had as yet time to amass that which I would fain make the "root of good," yet I assure you it is my earnest hope to be able ere long in a practical way to "lend a hand."

Sincerely appreciating your generous encouragement of American talent, I remain, very sincerely yours,

LEONORA JACKSON.

March 5, 1898.

Music in Mexico.

OFFICE NEW YORK MUSICAL COURIER,
Calle de Ortega 25,
CITY OF MEXICO, March 8, 1898.
GOSSIP OF THE "ALAMEDA" AND THE "PASEO."

PITTSBURG is looking for "Payen's 80" in latter April or May, the "Cable-scope." Payen has not replied yet. When last seen he was scratching his head and murmuring something about "Caramba" and Manager Wilson is looking for a better object glass to use on the instrument. But Pittsburg knows what it wants in the way of music and music halls.

Señorita Maria Louise Ritter, the petted pianist of the Palace, has been asked to assist at the Ysaye Concerts here in May, the arrangements for which are at present entirely embryonic, and the New York end of the enterprise had better "look alive" on the project if it is to materialize. Mexico is not New York and it takes three times as long to get things "in shape" here as it does in the "States." Señorita Ritter has an extensive repertoire ready to hand to Victor Thrane for his selection for the concerts.

Señor David, impresario for Señorita Ritter, has recently undertaken another star during his stay in New York; he was quietly married about two or three weeks ago. He is expected here March 20-25.

FOURTEENTH INFANTRY BAND CONCERT.

There was an exceedingly fine program given on Sunday, March 6, at the "Zocalo" by the Fourteenth Infantry Band of this city under the able direction of Dr. Augustin Guzman. Some of the numbers were directed by Sr. Refugio Franko, whose baton's majestic sweep appeared artistic and brought forth very good results. The audience was large, well dressed and highly appreciative of the efforts put forth by the leaders, and were rewarded with "bon-mots" or native composers. The nine numbers were as follows:

Passa Doble.....F. Regresso
Valse Oriental.....Hillenberg
Potpourri, Fausto.....Gounod
Polka, Bas Bleu.....Wittman
Overture, Crown Diamonds.....Auber
Schottische, Salute de Peseta.....Rosas
Valse, Dulce Amusiones.....Capitan
Polka, Marietta.....Guzman
Danza, Chloe.....Ituaste

MAINE MEMORIAL.

A memorial service for the Maine dead was held on Sunday, March 6, at the M. E. Church here, which was largely attended by the "Colony" as well as a certain con-

tingent of Mexicans who take interest in American affairs and are always found at American gatherings of all kinds.

There being no permanent "string" organization in the city, the music was furnished by the Seventh Regiment military band, who acquitted themselves as they usually do. The male quartet also did justice to their part. The two vocal solos of Mrs. Mayo-Rhodes redounded with great credit to her abilities as a singer and would have been heard to better advantage in a larger auditorium with better acoustics. Her work was highly appreciated, as were also the dissertations of the Revs. H. A. Bassett and W. H. Sloan. The discourse of Rev. P. F. Valderrama (in Spanish) was very impressive in delivery and intonation. He carried the audience with him.

The program was as follows:

Music.....Seventh Regiment Band
Prayer.....Rev. W. Elsworth Lawson
Reading of Scripture.
Vocal, Sometime We'll Understand.
Male Quartet.
Discourse, The Sad Event and Its Lessons.
Rev. H. A. Bassett.
Solo, I Know That My Redeemer Liveth (Messiah),
Händel.
Mrs. Mayo-Rhodes.
Discourse, The Homes Made Desolate (Spanish).
Rev. P. F. Valderrama.
Solo, Turn Thee Unto Me and Have Mercy Upon
Me.....Costa
Mrs. Mayo-Rhodes.
Discourse, The Untimely Sacrifice.
Rev. W. H. Sloan.
Music.....Seventh Regiment Band
Benediction, by Dr. J. W. Butler.
Mr. Massenet, accompanist.
TESCHNER.

Private Engagements.

LAST night Mrs. Grenville Snelling, soprano, was to have sung at Mrs. Henry Clews' house, 9 West Thirty-fourth street, W. J. Henderson, of the *Times*, illustrating the songs with a lecture. The series runs on Tuesday nights, April 12 and 19, the first of the two at Mrs. James A. Burden's, 908 Fifth avenue, and the last at Mrs. John E. Cowdin's, 13 Gramercy Park.

Last night was also set apart for a musicale under Seidl's direction at the residence of Col. Robert G. Ingersoll.

Another musicale last night at the residence of Wm. K. Vanderbilt had as attractions Josef Hofmann, Seidl and eighty-two musicians and Leo Stern.

Isaac Stern (no relative of Leo Stern), of Stern Brothers, has Josef Hofmann and the Kneisel Quartet at his house, 855 Fifth avenue, next Friday night.

Gérardy and Plançon are to make music to-day at a private concert in the Astoria for the benefit of the Jewell Day Nursery.

Wm. H. Apthorp, critic of the *Boston Transcript*, will lecture on Saturday at 3:30 at the Astoria on musical criticism. Patrons: Mrs. O. H. P. Belmont, Mrs. Whitelaw Reid, Mrs. Henry Clews, Mrs. William Jay, Mrs. James L. Breese, Mrs. Richard Irvin, Mrs. Julia Raynal, Mrs. James Speyer, Mrs. J. Kennedy Tod, Mrs. William B. Dinsmore.

Macfarlane's Next Recital.

This, the thirty-fifth, and the fourth and last of the organ recital series, occurs next Tuesday evening, March 29, at All Souls, Madison avenue and Sixty-ninth street. This is the program:

Introduction and Double Fugue.....Merkel
Serenade.....Widor
Caprice.....Wolstenholme
Song—

By the Waters of Babylon.....Dvorák
There Is a Green Hill (new).....Klein

Mme. Marie Gramm.

Fourth Sonata.....Dienel

Cradle Song.....Brahms

Mme. Marie Gramm.

Concert Overture, C minor.....W. G. Wood

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NEW YORK, March 21, 1896

MME. MURIO-CELLI'S soirée-musical of last Saturday evening brought together a brilliant company, the special magnet being no doubt that splendid American girl and artist, Mme. Murio-Celli's former pupil, Marie Engle, now of the Grau Opera Company. The pleasant spring night and extended reputation these soirées have earned for Mme. Murio-Celli, together with the vocal attractions, combined to quite fill the large parlor, and many people well known in metropolitan musical life were there to be seen, singers, music editors, prominent amateurs and professionals.

Miss Engle sang Mme. Murio-Celli's own composition, "Bel' Angellin Gentil," composed for and dedicated to Miss Engle, an expressive coloratura piece, with such naïveté and brilliancy combined, that everyone quite fell in love with her. Later, the "Semiramide" duet with Miss Broadfoot went with such finesse, such superior artistic polish, the voices blending beautifully, that the fair singers received tumultuous applause.

Miss Lottie Uart, a soprano, has a sympathetic voice; Miss Roderick and Mr. Head sang a "Favorita" duet with much unity. Mr. Head afterward sang "Im Tiefer Keller," showing a splendid bass voice, and pleasing Miss Susie Sarles' small but sweet voice found many admirers. A girl gifted with the true musical temperament is Miss Thurlow, and Miss Uhlmann displayed good taste and clear soprano tones in her "Pietta Signore." Miss Broadfoot sang "Gia Lira" (Prophet) with much feeling and gusto, and again demonstrated that she has without doubt a fine future; together with Mr. O'Mahony she sang "La ci darem." Mr. Clodio can give pointers in expression and the true art of feeling and making others feel to almost any tenor before the public; he sang the Madame's "Messenger Bird" with convincing ardor. Another of her compositions, "A Father's Tears," was sung by that sonorous, true basso, Edward O'Mahony. A charming bouquet of seven girls united in the singing of an Arditi concert-waltz, the famous "Rigoletto" Quartet, sung in genuine Italian-opera style by Misses Engle and Broadfoot, Messrs. Clodio and O'Mahony, closed the program. Mr. Platon Brounoff contributed two numbers for piano solo from his "Flower Garden."

Taking the organ recitals of the past week in chronological order, that of Clarence Eddy on Monday afternoon at Dr. Gerrit Smith's South Church comes first, as he is unquestionably the dean of American concert organists. Of his noble playing, his certainty, ease, and fluency of technic, so much has been written that your gossip will not add to this. The program:

Sonata in D major (new).....Wolstenholme
(In the style of Händel.)
Evening Song (new).....Bossi
Toccata (new).....Bossi
Lamentation, op. 45.....Guilmant
Vocal Solos—
Creation Hymn.....Van Beethoven
Fear Not Ye, O, Israel.....Buck
Miss Katharine Fiske.
Fantaisie Triomphale.....Dubois
(Dedicated to Clarence Eddy.)

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Caprice (new).....Wolstenholme
Prelude and Fugue in D major.....Bach
Rhapsodie on Catalonian Airs (new).....Gigout
By the Sea.....Schubert
(Arranged by Clarence Eddy.)

Concert Piece in E flat minor.....Thiele

The occasion seemed a reunion of former Buffalo organists and singers, of whom I observed Dr. Gerrit Smith, Lucien Chaffin, Frank Dossert, Henry T. Fleck, F. W. Rieberg; and of singers, Mrs. Case (Carrie Eckert), Minnie Gaylord, Elizabeth Northrop, Mrs. Smith (née Bntterfield), Mrs. Luther, Eleanore Meredith (Lizzie Warren, of Lafayette), Mrs. Shannah Jones, and others. Beside the organists named above, invited by Dr. Smith to sit in the choir, there were E. M. Bowman, Huntington Woodman, Walter C. Gale, Homer N. Bartlett, J. R. Fairlamb, O. A. Schneck, Charles Morse, Wm. Edw. Mulligan, A. R. Tyler, Wm. Middleschulte, of Chicago, and others. Wm. C. Carl was not there, because he was at that moment in the town whence came those first mentioned, Buffalo, dedicating an organ in the Richmond Avenue M. E. Church. Mrs. Katharine Fiske, handsome, full-throated Western woman, sang with splendid effect. Dr. Smith's series of recitals concludes with that of April 4.

The same day, but in the evening, occurred Walter C. Gale's sixteenth recital, at Holy Trinity Church, Harlem, with this program:

Sonata No. 1, in F minor.....Mendelssohn
Invocation.....Dubois
O, Divine Redeemer.....Gounod
Shepherd of Israel.....Harris
Madame Gramm.
Sonata, No. 1, in D minor, op. 42.....Guilmant
Berceuse in E major.....Saint-Saëns
Cradle Song of the Virgin.....Brahms
Madame Gramm.
Viola obligato by Mr. Gramm.
Vorspiel to Lohengrin.....Wagner
Overture to Tannhäuser.....Wagner
(Arranged for the organ by S. P. Warren.)

The church was filled, and close attention paid to the goings on of the evening. Mr. Gale's ample technic, tasteful registration, and particularly his clean-cut phrasing, were much in evidence, and more especially in that inspired First Sonata of Guilmant's. There were a curious number of wrong pedal notes in the Wagner "Vorspiel, and which was played beyond all reason too fast, but the "Tannhäuser" went with broad orchestral effectiveness.

Madame Gramm's re-entrée in concert and recitals is a matter of importance and gratulation, for she is ever a model of repose, style and musical interpretation. Mr. Gramm's viola tones were truly pathetic and full of effect in the Brahms "Berceuse."

This ends Mr. Gale's three Lenten recitals, which have added greatly to his laurels as an intelligent, ambitious organist and musician.

Will C. Macfarlane's thirty-third organ recital, All Souls' Church, Madison avenue, was also well attended, this being the program:

Prelude and Fugue in B minor.....Bach
Canzona.....Wolstenholme
Intermezzo (from Symphony No. 1).....Widor
Songs—
Twilight.....Mozart
Ave Maria.....Franz
Miss Eleanor Lienau.
Sonata No 1, in C minor, op. 25.....Salomé
Aria, Return, Oh God of Hosts.....Händel
Miss Eleanor Lienau.
Pastorale.....Tombelle
Marche Nuptiale.....Tombelle

Macfarlane is known as one of the very best New York organists, a reputation he certainly sustained on this oc-

casation, for his playing was extremely graceful and facile, and, in the Salomé opus, brilliant. His allegro playing is always clear, never any muddling, and his choice of stops and combinations judicious and characteristic. The recital had the further great merit of brevity—just an hour.

Miss Lienan has a pleasant voice, of limited size, however.

Baroness M. de Packh is to give another of her unique and highly enjoyable musicales at her studio, 174 East Seventy-fifth street, next Friday evening, the 25th inst. The conductor and former assistant of Anton Seidl, Maurice Gould, assists at these musicales, at which some of our best and most distinguished soloists appear. The program will consist of vocal and instrumental solos, the Baroness herself singing several times, ensemble numbers, &c. The studio is equipped with a grand piano, handsome organ, &c., and as the entire floor can be thrown into one beautiful salon a large company can be gathered and entertained with comfort. To those fortunate enough to be invited a rich musical feast is in store.

Among the few who have had an entirely satisfactory season is Charles Jerome Coleman, the vocal teacher. A Harvard graduate and linguist as well as voice specialist, Mr. Coleman is the organist and director at the French Protestant Episcopal Church du Saint Esprit.

Mr. Coleman is experiencing the great satisfaction of seed well sown bringing forth a corresponding crop; in other words, his first pupils were his best recommendation, they in turn sounding his praises to other singers, and this "leaven" has "raised" his class to goodly numbers.

Max Bendheim, the well-known vocal teacher, has had a busy season. Many of his pupils are of far more than local reputation, among them Miss Zetti Kennedy, soprano, who has sung frequently with the Philharmonic Club, and Miss Alexandra Fransioli, the handsome young contralto. One of his pupils, Miss Charlotte Bradford, sang on March 11 for Mrs. McKinley at the White House. Among other ladies Mrs. Abner McKinley and Mrs. Day, wife of the First Assistant Secretary of State, were present; the latter played the piano accompaniments. Miss Bradford's voice as well as her method were much praised. She sang "Alla Stella Confidante," by Roband. Her sister, Miss Cecilia Bradford, who is a very fine violinist and a former pupil of Mme. Camille Urso, played the obligato and also "Zigeunerweisen," by Sarasate.

Frederic Archer Writes.

PITTSBURG, March 12, 1896.

Editor The Musical Courier:

REFERRING to a paragraph concerning "first performances" which appears in your current issue (Chicago letter), will you permit me to state that I introduced the Guilmant Organ Concerto in its entirety with my own manuscript cadenzas at the Worcester Festival in 1882. I repeated it in Boston with the Philharmonic Society a few weeks later.

I see also in the program of an organ recital to be given at the South Church, Madison avenue and Thirty-eighth street, New York, Gigout's "Catalonian Rhapsody" and Wolstenholme's "Caprice" announced as "new." As a matter of record I inclose three of my own programs which indicate the fact that the first named was heard here on June 5 and again on June 7, last year, and the latter on June 6.

Yours truly,

FREDERIC ARCHER.

[The programs sent by Mr. Archer verify this.]

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Concert of the Musical Art Society.

THE second concert of the fifth season of the Musical Art Society took place on Thursday evening in Carnegie Hall, and fully sustained the standard of excellence which this body of musicians has established for itself. The stage was very tastefully decorated with garlands and ropes of green and the banks of pink and white flowers gave a foretaste of Easter. The first part of the program was devoted to music appropriate to the season of Lent. This consisted of "De Profundis," a penitential psalm by Orlando di Lasso; "Alla Trinita," a melody of the fifteenth century, harmonized by Charles Burney; "O Vos Omnes" and "Tenebrae Factae Sunt," two motets by Thomas Luiz da Victoria; "A Cherubim Song" (a Russian Church song), by D. S. Bortniansky, and "Abend auf Golgotha," by A. Von Othegraven, for eight voices and orchestra. Part II. was devoted to a concerto by Handel for the string orchestra; and Part III. to "Ich will dich lieben meine Krone," by Peter Cornelius; "The Two Roses" and "Spring's Delight," two Russian songs by Cesar Cui; and four gypsy songs by Brahms.

It would be difficult and not at all necessary to find fault with the finished and excellent work of the carefully trained "chorus of soloists," yet we may single out its best features. Praise must be given to the basses. The tone produced by this division of the chorus was by far the most homogeneous and rich in tone-color. The timbre was pure, mellow and sonorous, and contributed an organ-like effect, especially to the ancient church music. Whether mingled with the chorus or standing out from it in certain passages which rise to the surface of the waves of the music, as it were, the tone was always uniform and pure. Not so the soprano division. In fact, this was the least satisfactory. Not that their work was inferior and not that their tone was indifferent, but the separate sixteen singers were not merged into into; the ear could distinctively perceive the different characters and timbres of the various sixteen individuals, although they sang in tune. At times when the soprano voices broke through the chorus with the theme, or accented the chief harmonies of the part-music, the effect was sharp in feeling, like a too sudden and intense glare of light. It was sharp and unpleasant; not full, mellow and sonorous.

The most beautiful number on the program was the "Concerto Grosso" in F, by Händel, which has been most conscientiously and exquisitely arranged for a string orchestra by Bachrich, a professor at the Conservatory of Music in Vienna. In it he has introduced the Minuet from the Fifth Concerto in the related key of D major. Two bands of instruments were employed, a solo band of four violins, viola, violoncello and bass, and a ripieno band, a chorus, as it were, to answer the concertino group. The finish of this performance and the fidelity to the Händel traditions were most gratifying in this day, when the conductor as a rule edits or gives his own interpretation of immortal classics, quickening the tempi and intruding the modern spirit into the work of a quiet, calm and reposeful period.

Attention may be called also to the excellent playing of David Mannes, who led the first violins. His graceful phrasing, especially in the Minuet, his fire and attack gave a vital spark to the rich ensemble. This old work was so intensely enjoyed that the Minuet was repeated, and made one wish that the Musical Art Society would devote more time to the resurrection of ancient instrumental music, whose literature is so rich and valuable.

Frank Damrosch certainly deserves credit for his conducting of this string orchestra, whose capacities he employed to such advantage that he produced more sonority and depth of tone than has ever been heard from the large Symphony orchestra.

Kaltenborn Quartet Concert.

THE third of the series of public chamber music concerts by the Kaltenborn-Beyer-Hané String Quartet took place Wednesday evening, March 9, in Carnegie Chamber Music Hall, and in spite of the numerous counter-attractions the hall was well filled, as is always the case with this new and popular organization.

The program included Rubinstein's Quartet, op. 17, No. 3; C minor sonata, Saint-Saëns, for 'cello and piano, and a new quartet (op. 34) by Julius Klenzel, the 'cellist. This work was performed by the Klengel Quartet in Leipzig a season ago, with great success, but last Wednesday was the first time it had been seen on an American program. It is a beautiful work and worthy of many performances, and was exceptionally well rendered, especially the adagio, a full, rich movement, and the scherzo, which is particularly attractive.

In the Rubinstein number the quartet displayed a great deal of temperament and finished phrasing, and the ensemble was unusually good. In the beautiful adagio and brilliant finale Mr. Kaltenborn's broad, rich tone stood out conspicuously. In short, the work of this new and successful organization has rapidly reached a very high plane of excellence.

In the sonata Mr. Beyer-Hané had the assistance of Rudolf Zwintscher, the pianist. He is a very good ensemble player. Mr. Beyer-Hané read his part with intelligence, but the composition was not one to display the work of the 'cello, hence there is not much to be said of its performance.

The fourth and last concert will take place on April 19, on account of the first change in dates, instead of March 26. The program will include the novelty, Spohr's solo quartet and Dvorák's piano quintet, and two short quartet numbers.

Theodor Bjorksten's Recital.

IT is interesting to watch the ascent of New York musical standards. At the Waldorf-Astoria recital given by Theodor Bjorksten and his pupil, Miss Elizabeth Dodge, two Bach numbers were enthusiastically applauded as much for their own merit as their careful interpretation by Mr. Wetzler, Miss Martina Johnstone, Paul Morgan, Joseph Eller and Miss Dodge. The latter's well-rounded voice sounded, especially in the purely ornamental passages, with the breadth and sweetness that results from excellent breath control and well-tutored taste.

The assembly room was full, and, although many people came only to hear Mr. Bjorksten, every one remained to listen to Miss Dodge. Her success was undoubted. Her voice is strong, although it has not yet reached its permanent power, and its quality is searching and sweet, the voice of health and youth and hope. Her ballad, "In the Woods," was delicious and had to be repeated; and it was not difficult to guess from whom she learned her interpretation when one listened to Mr. Bjorksten's beautiful interpretation of Dvorák and subtle presentments of the French composers. Hugh Martin's song seemed especially welcome, judging from the applause in the audience.

Mr. Bjorksten never inflicts poor music upon the public and his desire to teach the best alone to his pupils evinces faith in human nature. He has certainly found the way to turn out good singers.

The program is given as worthy of attention for arrangement and variety:

Ziegner Lied.....Dvorák
Liebchen is da.....Franz
Der Sandträger.....Bungert

Mr. Bjorksten.
O, Come, Beloved (MS., accompanied by the composer).....Martin
A Poet Gazes on the Moon (translated after Tang-Jo-Su).....Marg. Lang
Polly Willis.....Dr. Arne
Miss Dodge.

Rosées.....Dubois
Sérénade à Ninon.....Delibès

Mr. Bjorksten.
Ruhet Hie, Matte Töne.....Bach
Miss Dodge.

Miss Martina Johnstone, violin; Joseph Eller, oboe;
H. H. Wetzler, continuo.
Ich bin Herrlich, Ich bin Schön.....Bach
Miss Dodge.

Joseph Eller, oboe; Paul Morgan, violoncello;
H. H. Wetzler, continuo.

God Is My Shepherd.....Dvorák
Der am Abend Dankede.....Geo. Ch. Strattner (1691)

Sacred Air.....Bach
Mr. Bjorksten.

Thy Beaming Eyes.....E. A. MacDowell
The Robin Sings in the Apple Tree.....E. A. MacDowell

In the Woods.....E. A. MacDowell
Miss Dodge.

Duets—
Tornami a dir che m'ami (Don Pasquale)...Donizetti
La Brise est Douce (Mireille).....Gounod

Miss Dodge and Mr. Bjorksten.
Romayne Simmons at the piano.

Miss A. Forrester Hyatt.

This young contralto has just finished a four-years' course in singing in Frankfort-on-the-Main, Germany, and sang with notable success at the last Hardman musicale, the "Frühlingsnacht" being especially fine. She has a lovely voice, united with engaging, youthful appearance, and one is never in doubt as to what she is singing, so distinct in her articulation.

A Myer Pupil.

Miss Harriet Welch sang the following songs at the Edmund Myer-John Rummell musicale and reception at Mr. Myer's handsome studio in Buffalo, N. Y., last week:
Sands o'Dee.....Clay
Si jè Tais Jardinier.....Chaminade
Sleep, Little Baby of Mine.....
Old Irish Melody, Bendemer's Stream.....
The Princess.....Grieg

Clarence DeVaux Royer.

The following letter, which was sent by Madame Roze to Mr. Royer just after he left Paris, shows her full appreciation of the artist's talents:

54 RUE DE LA VICTOIRE, PARIS.
December 23, 1897.

DEAR MR. ROYER—I am sorry I did not see you before you left Paris. I wanted to tell you how every one was delighted with your playing, so full of expression; your style is so pure.

Gaston Paulin was charmed with the manner with which you interpreted his compositions.

I have no doubt that a great success is awaiting you in America.

My most sincere wishes are with you, and hoping to see you back in Paris before long,

I am, very sincerely yours, MARIE ROZE.

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BOSTON IN DETAIL

25 HUNTINGTON AVENUE,
BOSTON, March 1, 1888.

MUSIC HALL has been sold and will eventually be demolished, thereby removing from Boston a building whose history is rather unique, bearing as it does the title of "Music Hall." It was originally built as a temple of music, and for large gatherings such as grand concerts, Handel and Haydn meetings and so on. But within the period which covers the history of our Symphony concerts, scarcely have the strains of a Brahms concerto died away before the wail of the first entry to the prize baby show might have been heard—or the dull thuds of the hammer, at work removing the seats preparatory to arranging the hall for a grand prize fight. The lusty crow of the best breed of barnyard fowl has been heard on the same spot where the divine Patti swayed a multitude. But what of that? The really great events have outnumbered these money making schemes that were tolerated to keep up the percentage on the investment, and we reluctantly relinquish a place so redolent of events historical, instructive and interesting. Music Hall was dedicated on Saturday evening, November 20, 1852, by a grand concert comprising the following selections and artists:

PART I.
Overture, "Zauberfloete".....Mozart
Musical Fund Society.
Chorus, Hallelujah, from "Mount of Olives"....Beethoven
Handel and Haydn Society.
Song, "Casta Diva".....Bellini
Madame Alboni.
German Part Songs—
"Nachtlied".....Lenz
"Der Jaeger Abschied".....Mendelssohn
Kreissman's German Liederkrantz.
Polonaise Concertante, "Gruss an das Vaterland"
Composed for orchestra by Wittmann.
Arranged for brass music by G. Schnapp.
Germania Serenade Band.
Canzone, Ciacum la dice, from "La Fille du
Regiment".....Donizetti
Madame Alboni.
Chorus, "The Heavens Are Telling," from "The
Creation".....Haydn
Handel and Haydn and Musical Education Societies.

PART II.
Overture, "Oberon".....Weber
Musical Fund Society.
Selection from the Oratorio of "St. Paul"....Mendelssohn
Mr. Arthurson.
Musical Education Society.
Trio, "Ah Quel Colpa," from "Il Barbiere".....Rossini
Madame Alboni, Signor Sangiovanni and Signor
Rovere.
Andante from Fifth Symphony.....Beethoven
Musical Fund Society.
Rondo Finale, "Non Più Mesta," from "Cener-
entola".....Rossini
Madame Alboni.
Hallelujah Chorus, from the "Messiah".....Handel
Handel and Haydn and Musical Education Societies.

Sunday morning following, the Rev. Thomas Parker preached, and in the forty-five years that have intervened since that memorable week, nearly every great celebrity of music or the lecture platform have appeared on the stage of Music Hall. The great organ, since removed to

make room for the Symphony players, was dedicated on the night of November 2, 1863, with a memorable program. Charlotte Cushman read an ode to the organ. John K. Paine played selections from Bach, and B. J. Lang, then the organist of "Old South Church," played a Mendelssohn Sonata and the Handel and Haydn Society sang.

The three hundredth birthday of Shakespeare was celebrated on April 23, 1864. April 16, 1865, a grand choral performance marked the close of the Civil War. The Handel and Haydn Society sang a dirge from "Judas Maccabeus" at the memorial service for the martyred President Lincoln on June 1, 1865.

On July 4, 1865, the eighty-ninth year of our independence was celebrated there. The first symphony concert was given by the Harvard Musical Association in 1865, under the directorship of Carl Zerrahn.

P. T. Barnum lectured there on "The World, and How to Live In It." A testimonial concert was also given to Ole Bull.

The one hundredth anniversary of the evacuation of Boston was celebrated on March 17, 1876, and on this occasion such men as Henry W. Longfellow, James Russell Lowell, Oliver Wendell Holmes, Oliver Ditson and Edward Everett Hale lent their assistance.

Great singers from Sontag, Alboni, Jenny Lind, Christine Nilsson, Patti, Mme. Parepa and Anna Louise Cary to the present star Melba and others, have thrilled great audiences there.

The present Boston Symphony Orchestra, founded by Henry G. Higginson, first appeared there in 1881 under the baton of Georg Henschel, and for seventeen years it has been the home of that skilled organization.

Many fears have been expressed at the news of the sale of the building, lest the orchestra should have no home; but it is said that the sale was made on conditions that the orchestra could remain two years longer. As a lot has been purchased and a fund of \$200,000 subscribed for a new Music Hall, we hope little time will be lost in getting to work on the new "Temple of Art."

Upon what basis this new building will be erected there is much conjecturing. Few, if any of us, wish to see a new Music Hall built to be desecrated by the class of performances permitted in the old hall. Someone has suggested a well appointed Opera House, restricted to musical performances only; and in conjunction with its being a home for the Symphony Orchestra, make it also the home of permanent opera, serving as an outlet for the educational institutions of music of our city. However it may end, let us hope procrastination will not steal the two years limit on the old Music Hall and find us with no suitable place to hold our choral and symphony concerts.

War with Spain or failure of the fruit crop in California by frost, or what not, may go on in the world at large. Bostonians are surrounded by musical strains this week that are almost impenetrable, and they are little disturbed by the vicissitudes of the outer world.

The week's whirl begins by Miss Caroline Gardner Clark's subscription recital; a lecture on Richard Wagner, with musical illustrations and stereopticon views, given by Alice Leighton Cleather and Basil Crump, of the London Wagner Society; Ernestine Fish's concert, and an organ recital by J. Wallace Goodrich on Monday. Tuesday Theodore Thomas returns to Boston after a ten years' absence, and gives a strong program, with Ysaye as soloist. Charles R. Adams' pupils' recital and the Ondrick-Shultz Quartet concert fill this evening quite full.

Wednesday, Villa Whitney White at Steinert Hall will give an interesting program of Brahms' songs: "The Vocal Chamber Concert."

Thursday, Thomas' concert, with Mme. Nordica soloist, and Saturday, as a reward for good behavior, we will have as a treat Josef Hofmann, from whom we anticipate much.

Easter evening the Handel and Haydn Society will sing "The Redemption" by Gounod, with a notable list of soloists. Mme. Gadski and Ffrangcon-Davies, Mrs. Adele Laeis Baldwin, George Hamlin, Eliot Hubbard and Stephen Townsend.

The great chorus will be augmented for this occasion, and an orchestra of seventy musicians from the Symphony will assist, under the baton of Carl Zerrahn. As this is Mr. Zerrahn's last appearance as director of the Handel and Haydn Club, much interest is centred in the concert; and it seems a fitting close for his long and useful career with this society.

Many rumors are rife at present as to the future policy of the club, and not a little curiosity is manifested. Many believe there must be a thorough reorganization of the club before it can hope to advance beyond its present status. It would seem that the old controversy with regard to the directorship is to come to the front again, and the Lang and anti-Lang factions are busy as of old. It is hinted that H. G. Tucker would not be averse to the baton, though freighted with so many responsibilities and disappointments. I have heard also that many Langites have recently returned to their old places, to be on hand at election, and thus it goes. I wonder if, after all, it would not be better to disband for a year, and after reflection and due consideration of all these knotty points, reorganize with fresh material, and above all a conductor new to Boston; a man who would come to the stand free from prejudice, with no friends of past years of strifes or pupils hanging on to his coat tails; a man with but one hobby—art, pure and simple.

Compositions of Mrs. H. H. A. Beach will be given at a concert in aid of the Elizabeth Peabody Home on March 31. Solos, duets and quartets for female voices will constitute the program. The following ladies have been chosen by Mrs. Beach for their especial adaptability to her works: Soprano, Mrs. Alice Bates Rice, Mrs. Edith Perkins, Miss Priscilla White, Miss Edith E. Torrey, Miss Helen Wright and Miss Marian Richardson; contralto, Mrs. Homer E. Sawyer, Mrs. Katharine Austin and Mrs. Louise Towle Barnes; Miss Olive Mead, violinist; Mrs. H. H. A. Beach, pianist.

The second concert in the series of "six Wednesday evenings of song" was given last week by Wm. Heinrich, tenor, assisted by Heinrich Schuecker, harpist, and Dr. Louis Kelterborn, pianist. The program opened with a group of old French songs with harp accompaniment, in which Mr. Heinrich displayed excellent diction and sang with much sympathetic fervor. "Le Poète Mourant," by Meyerbeer, was the gem in Mr. Heinrich's evening's work and brought him the approval from his audience which he justly deserved. He is an artist of unusual sympathetic qualities in tonal work and while gifted in technical execution beyond most male singers, throughout all his singing there runs a vein of pathos most unusual. In the third concert of this series Mr. Heinrich will have the assistance of Mr. and Mrs. Max Heinrich and Miss Julia Heinrich. Eleven quartet gypsy songs by Brahms will be sung and the program includes songs

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by Schumann, Franz Schubert and Jensen. Mrs. Isabell Munn-White and Max Heinrich will be the accompanists.

Miss Mary A. Stowell, pianist, who is principal of the piano department of music at Wellesley College, has recently been appointed directress of the piano department of music in Rogers Hall, Lowell, Mass.

An organ recital was given at Wellesley College on March 7 by William Churchill, of Smith College. On the 21st inst. a second in this series of concerts will be given by James Ricketson, the tenor, and Hugh Codman, violinist.

On Thursday afternoon Miss Mary A. Stowell, assisted by Hugh Codman, gave a concert at Rogers Hall before a large and very enthusiastic audience. Extremely favorable comment was made upon this concert by the Lowell press.

Miss Bernadine Parker, who has been studying with Mrs. Etta Edwards during the past two seasons, is having a very successful concert trip through the West. She has sung in Detroit, Cleveland, Pittsburg and other cities.

The Dorchester Symphony Orchestra seems to be winning favorable comment, and, best, of all, the patronage of its townspeople. The following I quote from the *Times* upon the concert of last Tuesday evening:

The Dorchester Symphony Orchestra, Charles E. McLaughlin, director, gave its third concert of the season in Winthrop Hall, Dorchester, Tuesday evening. As usual, there was a large attendance and evident appreciation of the finely rendered program, which included the march from "Le Prophete," Meyerbeer; Symphony No. 2, D major, Haydn; "The Sandman" and "Evening Prayer," from "Hänsel and Gretel," Humperdinck; serenade of strings, Haydn; trio for flute, cello and piano, op. 63, Andante and Scherzo, Von Weber; overture to "Il Barbiere," Rossini. Mr. McLaughlin is to be congratulated upon the excellent progress the orchestra is making under his direction.

C. A. Ridgway, of the Virgil Clavier School, of Boston, gives the following program on Monday evening at his studios on Boylston street:

Noveltte, op. 46, No. 1... MacDowell
Waldfahrt, op. 39, No. 5...
Schattentanz, op. 39, No. 8...
Allegro, op. 31, No. 3... Beethoven
Etudes 2 and 9... Chopin
Scherzo, B flat minor...
Meditation, op. 72, No. 5... Tchaikowsky
Agitato, op. 24, No. 5...
Carnaval Mignon, op. 48... Schütt

A Boston girl that has met with much deserved success is Miss Minnie Little, the pianist. She made her public debut in this city about two years ago, and since that time has been kept busy with concert engagements and pupils. April 1 she will introduce several of her pupils at a concert in Association Hall, and immediately following the concert starts on her second tour with the Festival Orchestra through the South and West.

Students of the advanced classes of the New England Conservatory will give the following program in Sleeper Hall on March 23:

Sonate Pathétique, C minor, op. 13, Piano... Beethoven
John P. Beach (Gloversville, N. Y.)
Recitative, Comfort Ye; aria, Every Valley, from
Messiah... Händel
Louis Black (Franklin, Pa.)
Recitative and Cavatina, Ecomi al fine, from
Semiramide... Rossini
Miss Mabel Stanaway (Reno, Nev.)
Aria from Requiem, Confutatis maledictis... Verdi
Charles Blount (Dorchester.)

Sonata for Piano and Clarinet, F minor... Brahms
Alfred DeVoto and Charles F. Carey (Boston.)

Everett E. Truette, the organist, is a very busy man these days. On March 19 a recital at the St. James' Church in Cambridge, and on March 23 he gives a studio recital for friends. Sunday evening, March 20, he directed in Stainer's Sacred Cantata, "Jairus," given in Worcester by his choir and chorus, with organ. He has been engaged as organist for Eliot Church, at Newton, Mass., and will take possession on April 1, but will continue to conduct the Allen Club at Worcester.

Unitarian Parish House, in Jamaica Plain, was the scene of an interesting entertainment on Thursday evening last, in which Frank Kennedy, violinist; Miss Adah C. Hussey, contralto, and Arthur K. Lane, tenor, supplied the musical features, accompanied by Frank O. Nash.

Miss Aagot Lunde, the Norwegian contralto, who sings her native songs as no one in Boston can sing them, was the vocal soloist at Mrs. Robert S. Bradley's musical Friday evening, March 12. Besides her Scandinavian songs Miss Lunde sang groups of English, German and Italian ballads, meeting with much praise for her artistic work.

Miss Jessie Davis, who accompanied Miss Lunde, also played several numbers from Chaminade and Chopin. Mrs. Thomas Coolidge, Miss Shaw, Mrs. Pratt and the Misses Rebecca Warren Brown, Parsons and Ames, were among those present.

Mrs. Oliver Ditson's Lenten musicale of Thursday last was a great success, I am told, and both Mrs. Marion Titus and Francis Rogers were in fine voice. Mr. Rogers, by the way, has been the hero of the kindergarten society this season, and all the girls have been smitten with his manly charms and fine voice. There are many heavy hearts in the younger set to-day, for he sailed for Italy Saturday to continue his studies.

Miss Ethel Kendal Grimston, daughter of the Kendals of London, gives a recital at the Tuileries on Monday morning, March 30. She is said to have a dramatic mezzo-soprano voice, which justifies her in studying for the operatic stage, and she will shortly return to Paris to pursue her studies. Those who will assist at Miss Grimstone's concert are Stephen Townsend, F. H. Cabot, violoncellist, and Edward Burlingame Hill, a promising young composer of Boston. The social patronage promised for the recital stamps it as one of the events of the Lenten season.

Miss Nellie Dean will give a recital in Steinert Hall on the evening of Tuesday, March 29. Complimentary tick ts at office of the Faeltten School, Steinert Hall.

Under the direction of John E. Pinkham at Association Hall, on Friday evening, a number of our best artists appeared in a varied program. Mrs. Caroline Shepard sung to the delight of the audience Gounod's "Repentance," with violin, organ and piano accompaniment. She was in fine voice, and showed to best advantage in the quintet, "Queen of Each Loving Heart," by Lewis Thomas. In this she was joined by Thomas E. Johnson, tenor, J. C. Bartlett, tenor; Clinton A. Hyland, baritone, and Ivan Morawski, bass.

"Lyrics by Robert Browning" will be the subject of an interesting song recital given by Miss Caroline Gardner Clark this week. While always musical, Browning she believes is even accentuated by song, and to this end, she introduces new songs recently written by Clara Kathleen Rogers, supplemented by a reading of the lyrics by Miss Alice Kent Robertson. Mrs. F. W. Whitney, Mrs.

Sullivan Sargent, Mrs. Henry Hooper and Miss Katherine Ricker will assist Miss Gardner in her very interesting program, which is as follows:

My Star.
Summum Bonum.
Ah, Love, But a Day.
The Year's at the Spring.
Clara Kathleen Rogers.
Misconceptions, from intermezzo music to
Colombe's Birthday... George Coleman Gow
Quartet.

Appearances.
A Woman's Last Word.
Clara Kathleen Rogers.
Give Her but a Least Excuse to Love Me,
from intermezzo music to Colombe's
Birthday... George Coleman Gow
Quartet.

One Way of Love.
Apparitions.
Clara Kathleen Rogers.

Two festival concert companies looking for spring business in the South evidently tried to run on the same track, with the usual result. J. D. Atkinson & Co., managers of a Southern festival circuit, with S. Krohnberg, of Boston, as their musical representative, entered suit last week against George W. Stewart for \$20,000 damages. It is claimed that Mr. Stewart forsook the ordinary route of honorable methods of disposing of his competitors in the South, and in consequence finds himself liable for much trouble from that horrid word "Libel."

The Atkinson side has, according to the published record, attached Mr. Stewart's property for the amount of \$20,000, and seems determined to push the matter, having in its possession the letter Mr. Stewart dictated, which, in forming the basis of the action, must have been a rather severe arraignment of the enterprise. Of the merits of the case nothing can be said, for the courts seem destined to settle that part of it, but it would appear that Mr. Stewart must have been somewhat incautious to permit such a document to escape him. It was sent to Y. M. C. A. managers, some of whom returned it to the Atkinson people and that makes the libel, it is claimed.

SOPHIA MARKEE.

Henry Holden Huss' Compositions.

When the work of an American comes into great prominence in this day of absolute foreign worship it must be significant of the fact that it compels recognition by its merit, as certainly is the case with the work of Henry Holden Huss, whose dramatic aria, "Cleopatra," is to receive its first New York presentation April 1 and 2 at the Philharmonic concerts through the medium of Clementine de Vere, to whom the work was dedicated some time ago. In the death scene of Cleopatra, using Shakespeare's own text, Huss has given free rein to the dramatic fire which is under the control of his deeply musical and intellectual pen.

Another work of importance which is just about to appear is a musical setting of the "Seven Ages of Man," for baritone, which so delighted David Bispham that he has placed it in his repertory, and will probably sing it in New York before the end of the season. Both Shakespearean numbers are written for voice and orchestra.

April 13, under the direction of Albert Gérard Thiers, "Ave Maria," a cantata for female voices, will be given, by the Cantata Club, which is by far the best singing organization of its kind in Brooklyn. The Lyric Club, a new society of New York, will also present the "Ave Maria" at its next concert.

These works will be enough to prepare the public for the enormous dimensions of both the violin concerto and the piano concerto, when they will be heard under auspices fitting their dignity, and the musical standing of the composer.

The Tonograph.

AN invention has just come to light which for many years has been the subject of much speculation among musicians and those interested in musical instruments. The instrument is one which will act in the sense of a recorder of the notes struck upon a piano or organ making it possible to catch an improvisation in black and white.

In accordance with the actual function performed by this instrument it has been called a Tonograph.

When Robert A. Gally, the inventor, studied music with Otto Floersheim, and later with Edmund Neupert and Horace W. Nicholl, it was not with the intention of going into the profession by any means, but to better qualify himself for a thorough understanding of the business of his father, Mr. Gally, the well-known inventor of the musical printing machine and about thirty or forty other notable successes, among which is the self-playing piano.

Tyler, Guilman played an improvisation and was shortly after handed a transcribed manuscript. That Guilman



Guilman
A Guilman Improvisation.

was delighted is shown from the reproduction on this page of his letter to Mr. Gally.

TRANSLATION.

I have seen with great pleasure the exhibition your ingenious device permitting one to produce his own im-

*J'ai aussi été très-intéressé
par votre ingénieux appareil,
permettant de reproduire les
improvisations, et j'ai été heureux
de voir par écrit le petit
morceau que j'ai joué l'autre
jour. Je pense que cette invention
devra précieuse pour l'art.
Croyez, cher Monsieur Gally,
à mes meilleurs sentiments*

Alex. Guilman
à Mr. Robt. A. Gally

(Guilman's Letter (See Translation.)

Mr. Gally was engaged in pneumatic organ building at the time that his son became interested, and to this same work Robert Gally is now devoted.

From his earliest knowledge of the mechanism of an organ his mind continually dwelt upon the possibility of such an instrument, but having had no time to develop the idea, he kept studying at it until he should have time to devote to it. But very recently he went to work in earnest, and only with the hope of developing something for his own private use in scientific analysis of musical accent and phrasing.

In speaking of his possession to Abram Ray Tyler, a prominent organist of Brooklyn, he was urged by Mr. Tyler to give some of the musicians a chance to judge of its feasibility as Mr. Tyler felt convinced of its value.

At the organ recital given by Guilman, in Reading, Mr. Gally had the opportunity to ask this great organist whether he knew of the existence of such an instrument. Upon receiving a negative answer Mr. Gally told him of it and invited him to try it, which he did at the time he was rehearsing at the New York Avenue Church before his organ recital in Brooklyn.

In the presence of William C. Carl and Abram Ray

provisations, and I have the happiness to see in manuscript the little piece which I played the other day. I think that this invention will be most useful for art. Believe, dear Mr. Gally, these to be my most sincere sentiments.

(Signed.)

ALEX. GUILMAN.

There has been no public exhibition of the Tonograph, but it is being shown privately to the leading artists and critics, after which it will be given more publicity. Those who have seen it discuss its possibilities, first, as an amanuensis to make complete copies or to preserve themes to be amplified later, not alone by notes, but with phrasings; and second, as an educator, for the machine will be useful in analyzing the technical detail of phrasing, for all of the musical punctuation is expressed in the tonoscript, as the record is called.

From this can be studied the essentials of style and

finish, and there would seem to be no limit to the educational value in demonstrations to pupils, graphically showing to them the difference between their own record and that of the teacher. The tonoscripts already in Mr. Gally's possession are highly interesting, showing as they do not attack, the release and the general character of the technic of the several artists who have played upon the Tonograph.

It is well to state that it is applicable to a piano as well as to an organ of three manuals, in which the Tonograph makes a record of the stop and swell work, as well as of the notes. It would seem as though Mr. Gally had covered its entire possibilities, and developments will be awaited with interest.

Wm. H. Barber.

William H. Barber gave a piano recital in Orange, N. J., on March 18. The local papers were most flattering in their notices:

William H. Barber, the well-known piano virtuoso, gave a very delightful recital in Union Hall on Thursday afternoon before a cultured and appreciative audience. It was his usual midwinter recital here, and the audience appreciated the opportunity of hearing again the playing of their fellow-townsmen.—Orange Journal.

The program was particularly good, varying from the soft delicacy of a Chopin nocturne and a light little valse caprice to the heaviest compositions, such as the Schubert-Liszt Erl-King and a Hungarian rhapsody by Liszt. It is in the former class of music that Mr. Barber is at his best, though the selections of the latter class were played with the rapidity and spirit in which he is never lacking.—Orange Chronicle.

The New York Press on Burmeister's Recital.

Here are the comments of two of the ablest New York critics on Burmeister's piano recital of last Tuesday:

Mr. Richard Burmeister is no stranger to New York, yet he has not appeared before the local public often enough to make himself what is called a familiar figure. We have had occasion in years ago to admire his talent as a composer, as an editor of Chopin, and as a pianist, but he has not been often enough before our community. Mr. Paderewski used his version of Chopin's concerto in F minor when he began his last American season, and this can only be interpreted as the highest kind of a compliment; but when this happened Mr. Burmeister was still a denizen of Baltimore, and not so near to our sympathies as he has been since he took up a residence in New York city. Mr. Burmeister gave a recital in Mendelssohn Hall yesterday afternoon, and won much admiration from an audience largely composed of professional and amateur pianists. His program was wide in its scope, and in its demands upon the intelligence, feeling and technical skill of the performer, but he stood the test admirably, leaving little, if anything, to be desired, so far as his exhibition of the intellectual side of piano playing was concerned. Two of his own compositions were on the program, an elegy and a capriccio, which have been published by Rohlfing & Sons, in Milwaukee. They gave additional evidence of the thoroughly artistic nature of Mr. Burmeister. The capriccio especially is a delightful piece of piano music, equally interesting melodically, harmonically and from a pianistic point of view.—Mr. Krebhiel, of the Tribune.

Richard Burmeister, who was for some years a prominent figure in the musical world of Baltimore, has made New York his home, and yesterday afternoon, at Mendelssohn Hall, he gave his first recital. His program ranged from Handel to Liszt and Burmeister, thus giving the pianist an opportunity to show his skill in various schools. The best feature of his playing was revealed in the Schumann sonata, op. 11. As others play it there is much that seems obscure in that work, but under Mr. Burmeister's fingers every phrase became lucid and intelligible. The clearness of his phrasing is really remarkable, and prevents his playing from ever being monotonous. The sonority of his bass is admirable. As Mr. Burmeister was a pupil of Liszt, it was to be expected that he would play the eighth rhapsody *con amore*, and with brilliant effect. His own compositions, of which he played two—an elegy and a capriccio—betray the influence of Liszt. They are not only effective concert pieces, but of genuine musical worth, with very dainty touches of tone-color and original harmonization. Mr. Burmeister has also written a cadenza for the first movement of Chopin's F minor concerto, which is dedicated to Paderewski, and has been used by him at his concerts.—Mr. Finck, of the Evening Post.



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Week of March 13
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SOUTHERN TOUR,
Week of March 27
9 West 22d St., NEW YORK.



BROOKLYN OFFICE THE MUSICAL COURIER,
HOTEL ST. GEORGE, March 21, 1898.

MUSIC is a very prominent feature among the clubs of Brooklyn, and a word on discrimination may not be amiss.

If clubs engage or invite professional assistance they should guard very carefully against permitting on the same program weak amateurs. It is certainly a courtesy due those who give or sell their services to make their appearances successful, and there is no possibility of success in a program where this matter is disregarded. There can be no more serious affront to a professional of standing, because it is lowering his dignity, his value and the public opinion to have him one of several and to have the several consist of pupils who are taking this means to overcome nervousness or to play in public because they have friends in the club who invited them to show what they can (not) do. Much good work for music is done through the medium of the clubs, but the possibility of doing more is very large. It should be done in a methodical, systematic way and not make it a case of "ominum gatharum."

The most charming club meeting I ever have had the pleasure of attending was the afternoon given by the Brooklyn Woman's Club. The papers read were most interesting and I do not think a more exhaustive and clearly-defined sketch could be made than was the review of the nineteenth annual convention of the M. T. N. A. given by Mrs. Mary E. Jacobs, of whom I have often wanted to speak. Mrs. Jacobs is one of the most prominent workers for music in Brooklyn. Her influence is cast among the poor through the public schools in the lower districts. The musical program was delightful. Mrs. Annie P. L. Field was heard in some songs and Edwin Star Belknap and Harvey Worthington Loomis gave three of their charming recitations with musical background. Loomis shows remarkable talent in this line of composition and the combination makes the most satisfying sort of entertainment.

On Monday evening Hugo Troetschell gave a fine organ recital. Troetschell is one of the best concert organists in the city and, although a German, gives the most graceful and dainty conceptions of compositions of the French school. His Wagnerian numbers are notable, for he manipulates his organ with a marvelous skill in orchestral effects. Both of his assistants were very pleasing in their numbers. This program was given:

Concerto in B flat, op. 4, No. 6 (first movement)...Händel
Arranged for the organ alone by S. de Lange.
Alto solo, Mein Gläubiges Herze.....Bach
Miss Marie Maurer.

Meditation, new (from the Sixth organ sonata)...Guilmant
Andante cantabile (from Fourth organ symphony)...Widor
Baritone solo, Aria from Elias.....Mendelssohn
Julius J. Scheuch.

Fugue in A minor (Peters' Ed. Book II, No. 8)...Bach
Berceuse in D flat.....Salome
Grand Chorus, op. 23, No. 4 (new)...Deshayes
Alto solo, Two Songs.....Schumann
Miss Marie Maurer.

Introduction to the third act, with the Bridal Chorus,
from Lohengrin.....Wagner

On Tuesday evening Carl Fiqué gave the fifth concert with his pupils and the assistance of Mrs. Katherine Noack-Fiqué, mezzo soprano. All of Fiqué's pupils acquitted themselves so well that detailed mention is difficult. Misses Jennie S. Liebmann and Eleanor Treadwell of course are the stars of his class, and really these young

ladies play with remarkable ease and intelligence. All of the others show the same thorough work and sincerity of purpose and excellence of instruction that are the marked features of Miss Liebmann and Miss Treadwell. The first number given was a most clever piece of work by Fiqué. To the Mozart sonata in F Fiqué wrote a second piano part which contains many well-known Mozart airs from "Figaro," "Don Giovanni," the "Minuet," &c. The whole thing has a beautiful contrapuntal effect and is extremely clever. Mrs. Fiqué, who is a pupil of Carl Dufft, has a fine rich mezzo voice and sings with much dramatic feeling and musical intelligence. The program is given herewith:

Sonata in F.....Mozart
Miss Eleanor Treadwell, Carl Fiqué.
Aria from Der Freischütz.....Weber
Mrs. Katherine Noack-Fiqué.

Valse Brillante.....Leybach
Miss Grace Maske.

Midsummer Night's Dream.....Mendelssohn
Nocturne and Wedding March.

Miss Louisa Linn.

Songs—
Madrigal.....Chaminade
Rosemonde.....Chaminade
Summer.....Chaminade

Mrs. Katherine Noack-Fiqué.

Rheingold Idyl.....Wagner-Fiqué

Polish Dance.....Scharwenka

Polonaise in A flat.....Chopin

Miss Jennie S. Liebmann.

Hungarian Song.....Fiqué

Mrs. Katherine Noack-Fiqué.

Jubilee Overture.....Weber

For two pianos.

Miss Jennie S. Liebmann, Miss Eleanor Treadwell, Mrs.
Katherine Noack-Fiqué, Carl Fiqué.

On Wednesday morning the Packer Associate Alumni

gave a Beethoven morning, which was very enjoyable.

The program consisted of:

Variations, Nel cor piu.....Miss Cooper.

Concerto in C minor.....Miss Liebmann and Mr. Fiqué.

Adagio molto, allegro con brio, Second Symphony

James H. Downs and Herbert Sammond.

Aria, Fidelio.....Mrs. Katherine Noack-Fiqué.

Andante con moto, Fifth Symphony.....Messrs. Downs and Sammond.

Sonata quasi Fantasia.....Mr. Fiqué.

All the numbers were beautifully given, but Mr. Fiqué's

interpretation of Beethoven was notable and admirable,

and demands by its merit a special comment.

The members of this club are: Mesdames G. F. Bushnell, H. Fairfax, H. D. Love, E. A. Everit, A. B. Eldridge, R. A. Laimbeer, Jr., H. L. Brant, Cornelius Zabriskie; Misses Bourne, Kirke, Heckman, Bond, Bates, Benedict, Cooper, Dittmars, Tiebout, Riley, Liebmann, Stone, Steiger, Willis, M. D. Shoudy, Corwin, Swarthout, Kirkland, Cochrane, Van Vie, Race, Walther, Pomeroy, Burns, Mills, Macclinchy and Torrey.

On Thursday, the evening of German composers, under the direction of Arthur Classen, occurred in Association Hall. I was not there, but know that under Claassen's baton it must have been good. At the last meeting of the Colonia Club much of the musical entertainment was furnished by pupils of Katherine Evans von Klenner, the successful vocal teacher of New York. I had the opportunity of hearing these young ladies before, and I note their rapid improvement with much pleasure.

Miss Frances Travers' rich, lovely voice is gaining in roundness and mellowness and her dramatic temperament is showing the musical control. Miss Lillian Vernon Watt is gaining in surety and ease and her voice, of a most agreeable quality, is broadening markedly. Mrs. Avery, who is a pupil of more recent advent, shows traces of the same method, and will doubtless be a satisfaction to her teacher soon. Mrs. Touceda was only heard in a concerted number, but revealed her lovely voice distinctly.

An extremely enjoyable recital was given in the Adelphi Academy by Mrs. Virgil and her pupils. Much interest and enthusiasm prevailed, and the numbers were given in the most satisfactory way. Miss Florence Traub and Albert Burgemeister were absolutely artistic and finished in their work. This was the program given:

Introductory Remarks.

Mrs. A. K. Virgil.

Prelude and Toccata.....Lachner

Prelude to First Suite.....MacDowell

Barchetta.....Nevin

Murmuring Zephyrs.....Jensen

Miss Marjorie Parker.

A sketch.....Moszkowski

Bird as Prophet.....Schumann

The March Wind.....MacDowell

Miss Lucile Smith.

Illustrations of technical work on six clavier, by six

players.

Ballade.....Chopin

Mazurka Brillante.....Liszt

Miss Florence Traub.

Novellette.....Schumann

Polonaise.....Moszkowski

Miss Bessie Benson.

Andante Spianato et Polonaise.....Chopin

Albert Burgemeister.

On Friday evening a song recital was given by Hildegard Hoffmann, a soprano of undoubted ability. Miss Hoffmann's first work was under the direction of Mina Rathbone, and more recently with Oscar Saenger, whose name is sufficient to stamp his pupils with success. Miss Hoffmann sang the whole program with taste, intelligence and good control of her voice.

Mr. Van Yorx, who is a great favorite in Brooklyn,

sang delightfully. Van Yorx is the most satisfactory

tenor who has appeared in ballads during this season.

Hans Kronold scored his usual success, and deservedly,

for he played well. The accompanists were Mrs. Char-

lotte Wells-Saenger, and for Kronold E. Freeman. This

was the program:

Die Loreley.....Liszt

Miss Hoffmann.

Berceuse.....Liebling

At the Fountain.....Davidoff

Mr. Kronold.

Mondnacht.....Schumann

Volksliedchen.....Schumann

Traume.....Wagner

Meine Liebe ist gruen.....Brahms

Miss Hoffmann.

Songs of Araby.....Clay

Mr. Van Yorx.

Time's Garden.....Goring Thomas

Chanson d'Amour.....Holmann

Miss Hoffmann.

'Cello obligato, Mr. Kronold.

Ninon.....Tosti

I Love and the World is Mine.....Clayton Johns

Mr. Van Yorx.

The Robin Sings in the Apple Tree.....MacDowell

Rain Song.....Smith

Longing.....Saar

Maiden's Joy.....Koemmenich

Burst, ye Applebuds.....S. Emery

Miss Hoffmann.

O cara memoria.....Servais

Mr. Kronold.

A Night in Venice.....Lucantoni

Miss Hoffmann and Mr. Van Yorx.

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Jackson and David Bispham. With this attractive array

and choruses in the condition that Walter Henry Hall's

choruses always are, a rare treat may be expected.

News has been received of the sad and untimely death

of Howard Jaffray, a young man dearly beloved in this

community. Young Jaffrey had been studying in Paris

with Delle Sedie for the last three years, before which

time he was a pupil of Albert Gérard Thiers. He was

expecting to make his début next year, when rapid con-

sumption set in and ended a bright career.

The next concert of the Cantata Club will occur April

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| 6. TRISTAN AND ISOLDE, | Wagner |
| 7. AIDA, | Verdi |
| 8. RIGOLETTO, | Verdi |
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March 21, Newburyport, Mass.

March 21, Lawrence, Mass.

March 22, Springfield, Mass.

March 22, Hartford, Conn.

March 23, Winsted, Conn.

March 23, Waterbury, Conn.

March 24, Meriden, Conn.

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"He was applauded with tremendous heartiness and recalled five times."—BEN WOLFF, in *Boston Herald*.

FREDERIC L. ABEL, 240 Woodward Ave., Detroit, Mich.

13, when the "Ave Maria" of Henry Holden Huss will be given.

The Clinton Vocal Club, under the direction of Frederic Reddall, is doing good work. Besides its own regular concert on April 21 next, the club is to give a choral recital of English ballads, glees and madrigals for the destitute on May 11, and a week later another concert for a local charity.

In the annual scramble or lottery for choir positions the pupils of Frederic Reddall are not forgotten. Miss Ida Koster has been appointed solo soprano of Park Congregational Church, Miss Anna T. Halsted goes to James M. E. Church and E. A. Rowe to St. Matthew's.

In the near future the Twenty-third Regiment Band, with Thos. F. Shannon as leader, will give a large concert at the armory. The assistance of Martina Johnstone, violinist, and Myrta French, soprano, has been secured, and an interesting program is expected, as the band is in fine condition, due to continual and careful rehearsing. Mr. Shannon has two or three important engagements under consideration, and it is to be hoped that when he will make a decision it will be a wise one, for he only needs the opportunity to show what his band can do, as he both capable and indefatigable.

Two young men who will be heard from in the future are James H. Downs and Herbert Sammond. Well known locally, they have quite a satisfactory following. Mr. Downs is organist at St. Thomas Aquinas, and Mr. Sammond holds a similar position in the Park Congregational.

Two pupils of R. Huntington Woodman have captured very enviable positions as organists. Scott Wheeler has been engaged at the Clinton Avenue Congregational Church, and Walke P. Stanley at the Tompkins Avenue Church.

After May 1 the personnel of Mr. Woodman's choir will be: Miss Katherine Enos, Miss Antoinette Cooke, George Leon Moore and Royal Stone Smith, which under the artistic and intelligent direction of Mr. Woodman will make one of the finest choirs in Brooklyn.

During the week Middleschulte, one of the great organists of Chicago, visited the New York Avenue M. E. Church. Through the courtesy of Abram Ray Tyler, the efficient organist of this church, the pleasure of meeting him was afforded R. Huntington Woodman, Robert A. Gally, Walke Stanley and Emilie Frances Bauer.

Among the teachers who resort to their brains for making the work interesting to pupils comes Mme. Berta Grosse-Thomason. Her most recent plan is to have a periodical meeting of all of her pupils for the purpose of analysis and discussion of musical subjects. The writer gratefully acknowledges a kind invitation to address the class upon the "Importance of Serious Work and its Influence upon Music in General."

Miss Fannie Sibert, a charming young girl from Alabama, is visiting at Mme. Helene Maigille's, on Washington avenue, to enjoy the benefit of this notable teacher's method.

EMILIE FRANCES BAUER.

Pugno in the West.

The celebrated French pianist, Raoul Pugno, is meeting with extraordinary success. His recent appearance at Cincinnati was a veritable triumph. He played at Cincinnati, March 17; Pittsburg, 18; Cleveland, 19. His American tour closed this week, playing at Columbus the 21st; Springfield, the 22d, his last concert taking place at Indianapolis on the 23d. M. Pugno will then return to New York, and expects to sail for Paris next week. The Paris Conservatoire's urgent request for his return compelled him to close his season earlier than anticipated.

Mary Louise Clary.

Mary Louise Clary has returned to New York from a most successful short tour to Maine and Canada. She will soon make another trip to the South and West, singing in several early spring festivals.

It has been impossible for her to accept many engagements recently offered to her owing to previous bookings elsewhere. Here is a recent notice from the Bangor Daily Whig of March 12:

From the advance promises in regard to Miss Clary expectations were high but realizations were higher. That singer possesses a glorious contralto voice of great range. The tone is beautifully mellow, and there is a power behind it which sends it ringing and reverberating through the hall to the delight of even the remotest listener.

Miss Clary's high notes are grand, her medium register is strikingly harmonious and her low notes are resonant and fresh. Her fine physique and vocal genius have put her in the front rank of singers. Every number which she sang was warmly encored.

The Innes Concert.

THE third concert of the Ines band, given Sunday in the Manhattan Theatre, brought out what is coming to be regarded as the "Innes audience," abounding in enthusiasm and appreciation, although in point of numbers it was not as strong as on the evenings of the first two concerts, due undoubtedly to the unfavorable weather. The program was one showing, as usual, Innes' broad inclinations, and the patriotic encores which are becoming a regular feature were followed by spirited approval.

The soloists were up to the standard that the conductor has set in this regard. There are few cornetists to whom one can listen with so much pleasure and approval as Emil Keneke. He played twice last night, to the evident keen enjoyment of the house. Miss Lillian Butz has a pleasant soprano voice and was deservedly encored. Giacomo Quintano and Carl Bernhard both were obliged to appear again.

The program was as follows:

Overture, Jubel.....Weber
Ave Maria (transcription by Lux).....Schubert
Two-Step March, Love Is King.....Innes
Solo for cornet, Inflammatus.....Rossini
Emil Keneke.
Preludio E Siciliana, Cavalleria Rusticana.....Mascagni
Aria for baritone, Sweet Evening Star.....Verdi
Carl Bernhard.
L'Arlesienne (Suite No. 2).....Bizet
Scenes from Faust.....Gounod
Solo for Violin—
Cavatina.....Raff
Mazurka.....Wieniawski
Giacomo Quintano.
Magic Fire Scene, from Die Walküre.....Wagner
Aria for soprano, Ah Fors e Lui (Traviata).....Verdi
Miss Lillian Butz.
Overture, Zampa.....Herold

Ethelbert Nevin.

To-morrow afternoon in Carnegie Lyceum a concert of the compositions of Ethelbert Nevin will be given. Mrs. Julie Wyman will sing and Mlle. Severin will appear in the pantomime, "Floriane's Dream," the action of which was devised by Vance Thompson.

Thomas S. Hanson.

Thomas S. Hanson, a pupil of Mlle. Henriette S. Corradi, sang at the concert of the National Institute of Music last Thursday evening. The young tenor was most flatteringly received.

Max Heinrich.

The role of Mephistofeles in "The Damnation of Faust," to be sung by the Oratorio Society at its second festival concert on April 13, will be sung by Max Heinrich. Marguerite will be Gadsdi's role.

The Philharmonic Club.

Among the recent engagements of the New York Philharmonic Club, Eugene Weiner director, are: Long Branch, March 22; with Hoboken Quartet Club, March 23; Caldwell, N. J., March 24; Philadelphia, March 28, and New York (Y. M. C. A.), April 1. The organization will be assisted by Miss Zetti Kennedy, soprano.

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"In a Persian Garden."

LIZA LEHMANN'S setting of parts of Fitzgerald's translation of the Rubaiyat of Omar Khayyam was sung last Thursday afternoon in the Waldorf-Astoria, Victor Harris conducting. There were several contemplating giving "In a Persian Garden," and there was a measure of satisfaction in the fact that this, the first time the song cycle was heard here publicly, it was given under such able auspices and by such capable singers. Of the four, Mrs. Seabury Ford is the least known here—in fact, we have not heard her before. She made a good impression, for she has a clear soprano voice, of good range and equable, and she sang her part—a difficult one—of the song cycle with much feeling and grace, taking the high C in the first solo with ease and nicety.

Like those of Schumann and Brahms, the song cycle is written for quartet and piano, the voices being used at will.

The music of Miss Lehmann (Mrs. Bedford) will readily command respect. There have been outside influences, notably Gounod, but taken all in all Mrs. Bedford's production is strikingly original and abounds in beauties. However much opposed to the Lenten idea, the fatalistic philosophy—"Eat, drink and be merry, for to-morrow we die"—has always seemed to be aesthetically inspiring, and although in some parts there is not the desired strength, such exquisite music as the basso solo, "Myself When Young Did Eagerly Frequent," and the tenor solo, "O Morn of My Delight," splendidly sung by Dr. Carl Duft and Mackenzie Gordon, are deserving of wider fame. At times there is a touch of the Eastern, a truly delightful aroma, delicate and fine, as in "Oh, Not a Drop That From Our Cups We Throw," ably and feelingly sung by Miss Marguerite Hall.

The first part of the afternoon was taken up by the following interesting program:

Two Movements from Trio, op. 5.....Foote
David Mannes, Howard Brockway and Miss Lillian Littlehales.
Serenade.....Gounod
Valse (C'est vous!).....Sapio
Clementine de Vere.
(Accompanied by Mr. Sapio.)
Introduction and Gavotte.....Fitzenhagen
Leo Stern.
(Accompanied by Mr. Sapio.)
Melodies.....
Pol Plancon.

Next Powers-Mannes Soloists.

Mrs. Julie Wyman, the well-known contralto, and Harry Arnold, pianist, are to be the soloists at the last Lenten musicale, March 30, Carnegie Lyceum, 11 o'clock.

Evan Williams.

Evan Williams will not sing in church again after May 1, but will devote himself to concerts. After a week's rest he will fill all his engagements, leaving for Europe in about six months.

Harry L. Vibbard.

Harry L. Vibbard gave the first of a series of three organ recitals March 14 in the Fourth Presbyterian Church, Syracuse, N. Y. The second and third recitals will be given on March 28 and April 11.

William Edward Mulligan.

William Edward Mulligan has been elected chairman of the program committee of the M. T. N. A., in place of William C. Carl, resigned. Mr. Carl's business preventing him from attending to the office as he would wish to do.

Flavie Van den Hende.

Mme. Flavie Van den Hende played yesterday at a musicale at the house of Mrs. Nicholas Fish. On the 25th and 26th she will play with Sousa in Philadelphia, on April 3 in New York, and on April 4 in Baltimore.

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CINCINNATI, March 19, 1898.

THE Symphony Orchestra, with Mr. Van der Stucken, has just returned from a successful tour of concerts, on Wednesday, Thursday and Friday of the present week, in Dayton, Columbus and Detroit. The concert has been undertaken in each city by a committee of prominent society women. The signatures in Columbus are as follows:

Mrs. H. M. Hubbard, chairman; Mrs. J. W. Atwood, Mrs. F. D. Albery, Mrs. Asa S. Bushnell, Mrs. C. E. Burr, Mrs. T. L. Brent, Mrs. W. W. Brown, Mrs. C. C. Born, Mrs. W. F. Black, Mrs. Abram Brown, Mrs. C. F. Clark, Mrs. John Cummings, Mrs. J. H. Canfield, Mrs. L. A. Coerne, Mrs. Smith Comley, Mrs. Dennison, Mrs. W. G. Deshler, Mrs. John Deshler, Mrs. E. C. Derby, Mrs. A. C. Fauley, Mrs. Glocker, Mrs. W. F. Goodspeed, Mrs. F. A. Henry, Mrs. P. W. Huntington, Mrs. T. Huntington, Mrs. W. O. Henderson, Mrs. Richard Jones, Jr., Mrs. W. D. Hamilton, Mrs. Jas. Kilbourne, Miss Kerr, Mrs. Samuel Lee, Mrs. Moorehead, Mrs. J. W. Mooney, Mrs. L. C. Newsom, Mrs. Henry M. Neil, Mrs. John B. Neil, Mrs. D. Birney Neil, Mrs. Poland, Mrs. Parsons, Mrs. G. S. Parsons, Miss Phelps, Mrs. Robt. S. Smith, Mrs. Villiers-Stuart, Mrs. Amor Sharp, Mrs. J. R. Smith, Mrs. Thurman, Mrs. H. D. Turney, Mrs. J. H. J. Upham, Mrs. J. C. Ulrick, Mrs. Jas. A. Wilcox, Mrs. C. C. Waite, Miss Weber.

In Detroit the following signatures have been obtained:

H. W. Skinner, chairman; Wm. Aikman, Jr., Franz A. Apel, Mrs. A. Atterbury, Miss Biddle, N. J. Corey, Mrs. Dexter, Hermann Dey, Chas. A. Ducharme, Miss Clara Doeltz, Mrs. O. S. Delano, Mrs. Wm. J. Gray, J. H. Hahn, D. E. Heinemann, Samuel Heavenrich, Mrs. H. B. Joy, Wm. H. Murphy, James D. Mehan, John V. Moran, Arthur T. McGraw, Sidney T. Miller, Edward K. Norton, Mrs. R. C. Ollin, Mrs. Samuel Pittman, Mrs. O. M. Poe, Alfred Russell, Fred K. Stearns, Mrs. James Smith, Mrs. John B. Stearns, Mrs. H. W. Skinner, DeWitt H. Taylor, Mrs. L. Trowbridge, Mrs. K. Trowbridge, Richard Storrs, Willis J. Harrington Walker, Wm. H. Wells, Miss Wiley and Mrs. R. Storrs Willis.

The signatures in other cities are:

Mrs. E. M. Wood, chairman; Mrs. H. E. Talbot, Mrs. Oscar Davison, Mrs. R. N. King, Mrs. Spitler, Mrs. J. N. King, Mrs. R. C. Schenck, Mrs. J. D. Platt, Mrs. J. A. McMahan, Miss Sarah Anderson, Mrs. J. A. Gorman, Mrs. Chas. Schenck, Mrs. Geo. Shepherd, Mrs. J. B. Thresher, Mrs. Greve, Miss Ida Eying, Mrs. Jos. L. Schenck, Mrs. F. J. Patterson, Mrs. Dr. Platfaut, Mrs. Moses Cohen, Mrs. Fred Ach, Mrs. W. Wertheimer, Mrs. Leopold Ach, Mrs. M. Peerless, Mrs. Ella B. Williams, Mrs. Harry B. Turpin, Mrs. H. H. Blimm, Mrs. Dr. McDonald, Mrs. Major McCoy, Miss Alice Thomas, Mrs. Ella J. Kneisley, Miss Sarah Pierce, Mrs. T. A. Legler, Mrs. F. McCormick, Mrs. Dr. Beck, Mrs. J. L. Baker, Mrs. Dr. Lowes, Mrs. T. P. Laddis, Mrs. Chas. Winchet, Mrs. R. R. Dickey, Jr., Mrs. Walter Phelps, Mrs. H. H. Weakley, Mrs. D. D. Bickham, Mrs. Ned Thacker, Mrs. C. M. Wood, Mrs. Slatteman, Mrs. S. J. McMahon, Mrs. Houston Lowe, Miss Ella Haas, Mrs. Chas. Van Ausdel, Mrs. T. H. Gorman, Mrs. W. Blumenschein, Mrs. Chas. Simms, Mrs. Marstello, Mrs. Frank Conover, Mrs. Frank Andrews.

Troy—Mrs. J. A. Davy.
Middletown—Mrs. Paul J. Sorg, Mrs. C. B. Oglesby, Mrs. J. B. Titus, Mrs. Colin Gardner, Mrs. Geo. Phipps, Miss Amelia Staaf.
Piqua—Mrs. Col. W. P. Owe, Mrs. J. A. Patterson, Mrs. John H. Daniels, Mrs. K. L. Leonard, Miss Frances Bontelle, Miss Estelle Jordan.
Springfield—Mrs. Harry Rabbitts, Miss Anna Foos,

Mrs. Chas. Rogers, Miss Sarah Phelps, Mrs. Edwin S. Kelly, Mrs. Robt. C. Bancroft.

The critic of the *Detroit Tribune* thus spoke of the performance:

Tschaikowsky's Symphony in E minor was the opening number of the program, and probably no more judicious selection could have been made to introduce the orchestra to the Detroit public. The splendid contrasts in the movements of the symphony, its brilliant and poetic effects, and its melodious themes, give great opportunity for an orchestra to make an impression. And the opportunity last night was not lost, for the orchestra played in superb style and aroused the greatest of enthusiasm. One could not ask for anything more satisfactory than the beautiful and appealing andante cantabile or the glorious, triumphant music of the finale, as given last night. Four times the conductor, Frank Van der Stucken, was called out to bow to the applause of the delighted audience.

Mr. Van der Stucken has begun preparations for the final concert of the college orchestra and chorus, which will be given in April. The final faculty and chamber music concerts will also be given about the first week in April.

One of the musical events of the past week was hailed by the lovers of organ music with especial delight—that is the organ recital on Monday evening, March 14, in Music Hall, by Alexandre Guilman. His second coming to this city was entirely owing to the efforts of Miss J. G. McLean, the talented organist of the Clifton M. E. Church, one of his most devoted and talented pupils. Music Hall was well filled and M. Guilman was the recipient of demonstrative enthusiasm.

Another event was the Pugno recital in the Odeon on Thursday evening, March 17. As before he electrified his audience, whose enthusiasm by degrees grew demonstrative.

A students' recital of considerable interest was given on Saturday evening, March 19, in the Assembly Hall, Odd Fellows' Temple, by the Auditorium School of Music. Charles A. Graninger director. The following program was admirably executed, showing the honest scientific principles upon which the school is being conducted.

Piano and violin, Fantasiestucke.....Schumann
Miss Rachel B. Evans, Miss Clara Andrews.

Voice—
If Thou Didst Love Me.....Denza
Heart's Delight.....Gilchrist
Miss Antoinette Werner.

Piano, Romanza.....Mozart
(Second piano accompaniment.)
Miss Alma Bloom.

Violin, Fantaisie Appassionata.....Vieuxtemps
Miss Cora Mae Henry.

Voice—
Avanise Song.....Grieg
A May Morning.....Denza
Miss Jeannette Foster.

Elocution, High Tide on the Coast at Lincolnshire.....Jean Ingelow
Miss Nellie Allan.

Voice, Recitative and aria, Waft Her Angels to the Skies (Jephtha).....Händel
W. C. Earnest.

Piano, Adagio e Finale.....Weber
(Second piano accompaniment.)
Miss Flora Foster.

Violin, Andante (concerto).....Mendelssohn
Miss Clara Andrews.

Voice, Aria from Semiramide.....Rossini
Mrs. Margaret Carter.

A program of extraordinary beauty and excellence was presented this afternoon in College Hall at the ninth concert of the Ladies' Musical Club. It was an Italian program, prepared and executed under the personal direction of P. A. Tirindelli, of the Auditorium School of Music. Mr. Tirindelli is a thorough musician, and does nothing by halves. His discriminating taste and clear musical judgment were both in evidence throughout the program, both in the solo and ensemble numbers. The latter were possessed of exceptional novelty and interest, embracing the quintet, No. 6 (posthumous), by Boccherini, for strings and piano, and the trio, op. 59, by Martucci. The quintet was played with a fine ensemble and

musical spirit. The concentration and vigor characterizing the last movement were remarkable.

Mr. Tirindelli played with the poetry of inspiration. Miss Roedter had the proper sense of proportionate value in the piano part. Her playing in the trio was particularly intelligent and musical. In his solo work Mr. Tirindelli showed himself to especial advantage. He played with a strength, individuality and at times a passion that left no doubt of his musicianship. His first solo number was a sonata for the violin in manuscript, by Tartini, with piano accompaniment in the bass. He played it with spirit and nobility of tone—his technical finish in double stops and other difficulties being noteworthy. His other solos were an elegy, op. 35, by Bazzini; a madrigal, by Simonetti, and an octaven etude, by Paganini. The latter, with its technical difficulties, was splendidly done. The madrigal was dainty, and the elegia combined strength with delicacy. The work on the 'cello in the quintetto and trio, by Mr. Mattioli, deserves particular praise. And the violins in the former, played by Mrs. Broekhoven and Miss Wells, contributed to the beauty of the ensemble.

The vocalist was Miss Rosa C. Shay, and it ought to be emphasized that at no time did she better prove her claims to a remarkably gifted voice and the genuine artistic instinct. Her temperament is thoroughly musical, and her interpretation is full of the ardor and passion divine. Her lower notes especially have a surprising fullness, roundness and liquid musical quality. The feeling which she put in the "Ah! Rendimi," by Rossi, was marvelously true to the sentiment and a piece of perfect art work. She also sang three beautiful songs of Mr. Tirindelli's composition—"Beauteous Nanie," "The Shade of Carmen" and "To Love Again." They are vocal gems, wrought with genuine pathos, and as such they were reproduced by Miss Shay. The conviction is gaining strength at each new hearing that in Miss Shay Cincinnati already possesses her best vocal artist, whose attainments presage for her a great future.

J. A. HOMAN.

Seventh Philharmonic Concert.

THE seventh public rehearsal and concert of the New York Philharmonic Society were respectively given Friday afternoon and Saturday evening in Carnegie Hall. The attendance on both occasions was unusually large, and again demonstrates Seidl's enormous drawing powers, for if an inferior conductor stood at the head of this semi-organized organization it would soon perish, or else be compelled to give its concerts in the vicinity of Tompkins square. Without wishing to be too critical, we may add that in Tompkins square the playing of the Philharmonic Society would find its proper artistic level. Here is the program performed:

Parsifal.....Wagner
Prelude and Glorification.
Good Friday Spell.

Fantasia, for Piano and Orchestra, C major, op. 15 ("Wanderer").....Schubert-Liszt
Alexander Siloti.

Suite No. 3, G major, op. 55.....Tchaikowsky

Even hampered with such a rough, rude, unpolished and tuneless orchestral apparatus as the Philharmonic orchestra, Mr. Seidl was able to extort some stirring effects in the "Parsifal" music, but the Tchaikowsky suite, which requires finesse, went badly, the brass and wood wind being especially poor. Mr. Siloti played for the first time this season the tiresome distortion of Schubert's beautiful piano fantasia, and played it well. His technic was smooth and his touch in the adagio admirable for its singing quality. He was warmly received.

At the next and last concert, April 1 and 2, the Ninth Symphony will be given in its entirety. The solo singers are to be Clementine De Vere, Mrs. Carl Alves, W. H. Rieger and Heinrich Meyn. A mixed chorus from the Rubinstein and Apollo clubs will participate. Madame De Vere will sing Henry Holden Huss's scene, "Cleopatra."

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ARTISTIC ADVISER: Prof. Karl Klindworth.
The Conservatory opens an **Opera Academy** on February 1, 1898. **DIRECTORS:** The Conservatory Directors and Herr Court Conductor DR. WILH. KLEEFELD. **Artistic Adviser:** Herr Royal Chamber Singer FRANK BETZ. **Staff of Teachers:** Frau ETELKA GERSTER, Royal Chamber Singer Frl. HERMINE GALFY; Grand Ducal Chamber Singer Frl. LINA BECK, Frl. E. BRACHMER; Herr Court Opera Singer JULIUS LIEBMAN, Herr DR. H. GOLDSCHMIDT and others for Singing. Herr DR. KLEEFELD for Studying Paris and Ensemble. Frl. JOHANNA HIRSCHBERG and Herr Court Actor PAUL DEHNICKE for Mimic, Dramatic and Declamatory lessons. Scenic exercises upon the experimental stage of the Conservatory. Theory. Score Playing. **The Academy forms pupils in Operatic singing from the first beginnings to fitness for the stage.** The organization of the Conservatory for the rest remains as it was. For the Piano classes from October 1, 1898, Herr CONRAD ANSORGE, in Berlin and Herr GUSTAV POHL, of Moscow, have been newly engaged. Prospectus gratis. Hours for application, 11 to 1.4 to 6.

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CHICAGO OFFICE MUSICAL COURIER,
March 19, 1899.

GRAND opera has ruled here this week, and consequently it is not my happy privilege to chronicle any musical events of very particular importance. And then concerning the operas, you have heard them so recently in New York that nothing in the line of criticism is necessary from me.

It has been frequently said that the Chicago correspondent of THE MUSICAL COURIER was opposed to the Federation of Clubs. This is totally at variance with the real issue of the case. I took exception to a few individuals who proposed to use the Federation for their own schemes. The organization, as originally planned by Mrs. Sutro, would have loyal support, but worked by an interested few, as it afterward eventuated, this paper would feel called upon to fight to the bitter end.

The terrible fire disaster on Wednesday morning, to which this Chicago office so narrowly escaped being a victim, has cast a gloom over Piano Row. With the bodies of a number of known dead still in the ruins passers-by speak with bated breath and point with awe to the devastation of a fire more terrible in its results and more speedy in its awful effects than any that has occurred since the Cold Storage fire following the World's Fair. Terrible though the lesson is, it can be taken to good purpose if it lead some of our Chicago buildings devoted to studios to take proper precautions lest a similar and possibly even greater fatality result. Toward this remark I am constrained by the fact that only to-day I heard two of the buildings thus musically devoted described as veritable fire traps.

The Studebaker Building is likely to be well tenanted by May 1. I am informed of many prominent people who have signed to take possession directly the studios are completed.

On the same plane as the concerts given at the Astoria, New York, Miss Mildred Webber has arranged a series at the Hotel Metropole with a list of patronesses which in itself should insure success.

The series taking the form of violin recitals by Max Bendix will include as assisting artists David Bispham, Miss Jennie Osborn, Mrs. Hess-Burr and Leopold Godowsky. The tickets, entirely by subscription, are limited to 250.

Mr. Bendix, it is announced, will be heard in conjunction with Ysaye, Marteau, Géraldy and Lachaume in New York and Boston during April.

FREDERIC CARBERRY.

During the present season this young tenor has shown the sterling qualities demanded of a versatile artist, and has on more than one occasion carried off the honors. This was notably the case at a recent general concert given in Steinway Hall, when Mr. Carberry sang Massenet's *Elegie* to Bruno Steindel's splendid accompaniment. For oratorio or general concert work there is no one here who can surpass him for artistic methods. Here are some notices lately received by Mr. Carberry:

Without a doubt Frederic Carberry is our favorite tenor, and when the young artist arose to interpret his role, being the first soloist of the oratorio, the reception was a welcome one. The clear voice of Mr. Carberry

never was shown to a better advantage than when he rendered the grand aria, "Every valley shall be exalted and every mountain and hill made low," and the preceding recitative, with his excellent expression and perfect precision.—Battle Creek Daily Moon.

Frederic W. Carberry, tenor, has appeared here on previous occasions. He is a cultured vocalist and there was nothing lacking in his strong, clear voice.—Elgin Courier.

Frederic W. Carberry, of Chicago, who has so often sung the tenor part for the Philharmonic Society, commenced the oratorio proper with the recitative, "Comfort ye my people," following with the air, "Every valley shall be exalted." He sang in the expressive manner peculiarly his, and his rich, sweet voice was at its best. He was enthusiastically received.—Elgin News.

March 15 saw the first number of the new quarterly journal issued by the American Conservatory, and most worthy is the effort, as befits the progressive and popular musical institution from which it emanates. The editor very fittingly is John J. Hattstaedt, director of the American Conservatory, and with peculiar good sense he deprecates in his initial address any intention of competition with the long established musical journals and magazines. Then he continues:

"The primary object of this quarterly is to interest the American public in conservatory methods of musical training, especially as applied at the American Conservatory, and to keep its thousands of friends, patrons and alumni in touch with its general progress."

A laudable endeavor which is very thoroughly carried out.

Mr. Hattstaedt is fortunate in the possession of a faculty capable of supplying the necessary literary material in all departments and branches of musical art, as is indeed well evidenced by the non-technical but scholarly and very interesting contributions of the editor himself, Hubbard W. Harris, Karleton Hackett, Allen H. Spencer and Joseph Vilim. For the next issue original articles are announced by Noyes B. Miner, Adolph Weidig, Hubbard W. Harris, Victor Garwood, Mrs. Emma Wilkins-Gutmann and others.

By doing whatever he may undertake well and by undertaking all that a musical conservatory should Mr. Hattstaedt sets an example which in many ways our other Chicago conservatories are bound to follow. Progressive without any straining at the impossibilities, the American Conservatory can point to a long list of former pupils who now hold high and influential musical positions as conclusive evidence not only of the ability of its faculty and its director, but also as to the thoroughness of the training imparted.

SIXTY CONCERTS BOOKED FOR NEXT SEASON.

This is the enviable position of the Spiering Quartet of Chicago. If success were ever merited it is certainly by our now celebrated local organization, which has recently concluded two series of concerts in Chicago, one at the Quadrangle Club, the other at Handel Hall. The programs at the last-named place are appended, as they are examples of excellent construction.

FIRST PROGRAM.

Quartet in D minor.....Weidig
Quartet for piano, violin, viola and cello, in G minor, op. 25.....Brahms
Quartet in E flat major, op. 125, No. 1.....Schubert
Emil Liebling, pianist.

SECOND PROGRAM.

Quartet in A major.....Schumann
Mai.....Hahn
Bonne Nuit.....Massenet
Frühling Ist Da.....Hildach
Das Kraut Vergessenaeit.....Hildach
Mrs. Tyng.

Quintet for piano and strings.....Dvorák
Mr. Bruening and the Spiering Quartet.

THIRD PROGRAM.

Quartet in G major, op. 76, No. 1.....Haydn
Liebestreu.....Brahms
Zueignung.....R. Strauss
Primula Veris.....Weidig
Allerseelen.....Von Fielitz
George Hamlin, tenor.

Quartet in E minor, op. 59, No. 2.....Beethoven

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FOURTH PROGRAM.

Quartet in C major.....Mozart
Trio for piano, violin and cello in B flat major, op. 97.....Beethoven
Quartet in A minor.....Schubert
William H. Sherwood, pianist.

FIFTH PROGRAM.

Quartet in C minor, op. 18, No. 4.....Beethoven
Sonata for piano and violin in G major, op. 13.....Grieg
Quartet in F major, op. 96.....Dvorák
Walter Spry, pianist.

SIXTH PROGRAM.

Quartet in G major.....Haydn
Feldensamkeit Ruhe Sueselsbschen Traum! Bogen und Pfeil.....Brahms
Mr. Holmes.

Quartet in D minor.....Schubert

Miss M. Marie White, a contralto who has studied with Frederic W. Root, has been singing at Battle Creek, Mich., where she received the following notice:

Miss M. Marie White, of Chicago, gave an excellent interpretation of her role, showing recent careful training. She was especially fine in the famous aria, "He was despised and rejected of men," and the sympathetic expression was beyond criticism. Her arias and recitatives, were all deserving of high commendation, and liberal gifts of applause fell where they were deserved.

Federic Root's lecture, "The Real American Music," has been the occasion of the conspicuous success of Mrs. Myrtis Chandler McDonald and Frederic W. Eastman Barrett, both of whom are fortunate in being pupils of Mr. Root. The lecture, which is now becoming a classic, was recently given at the Kenwood and Union League clubs. The demands for this real American music have been great this season. The engagements seem to seek Mr. Root, not he the engagements. His business is voice teaching, and there is none better in the city.

The love for band music, which is seemingly an inseparable characteristic of the Saxon, bears in part the responsibility for the well being of such organizations as Brooke's Band, but still more is due to the choice of a program made by the director and the very musicianly and thorough exposition given of every number. How true this it was evident to every one of the audience which on Sunday afternoon last crowded the Great Northern from floor to roof. Enthusiasm was king and encore after encore was insisted upon. The program follows, but whether the numbers were classical, popular or "negroincastic," each alike obtained unbounded applause. Master Joe O'Hare, the boy soprano, was the soloist of the concert, and his phenomenal voice and excellent training gained the highest applause and a number of recalls.

Introductory, The Dragoon's Call.....Eilenberg
Overture, The Light Cavalry.....Suppe
(First time at these concerts.)

Gavotte, Viola.....Hill
Melodies from The Lady Slavey.....Kerker
Song for soprano, Kiss and Say Good Night (new). Stults
Master Joe O'Hare.

Suite, Musical Scenes from Switzerland.....Langley
Mazurka di Concert, Dolores (new).....Voelker
Meditation Religieuse, The Dying Poet.....Gottschalk
A Negroincrazy, On the Old Plantation.....Puerner
Grand American Fantasia, War Songs of the Boys in Blue.....Laurendeau

Walter Damrosch is a favorite with the amateurs, and always gives a lecture or two when in Chicago. This week he gave lectures respectively on "Tristan and Isolde" and "Parsifal." There was a good attendance, the public being admitted on both occasions.

The Orchestral Club of the Chicago Conservatory gave a soirée at the Auditorium Recital Hall Wednesday. Mme. Nellie De Norville announces a concert at Steinway Hall March 23.

An illustrated lecture upon Richard Wagner's "Ring of the Nibelungen" was given in the Auditorium Recital Hall Wednesday afternoon at 3 o'clock by Frederic Grant Gleason in his regular course at the Chicago Conservatory. He was assisted by Miss Katherine Howard and Miss Fay Hill, pianists.

Leon Marx will make his first appearance in Chicago on March 29, in Steinway Hall, where he will give a recital. Mr. Marx will be assisted by Miss Eugenie A. Elliott, pianist, Miss Blanche Neilson Armstrong, soprano, and Mrs. Evadne Lapham, pianist.

August Hyllested gave a piano recital in Kimball Hall last Wednesday, when he played an elaborate program.

Glenn P. Hall, tenor of the First Baptist Church, has made several oratorio engagements. He sings "The



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Messiah" at the University of Chicago and at the Burlington festival June 21 and 22. His appearances in the West and Northwest recently were highly successful.

A. J. Goodrich will lecture at the Omaha Exposition in June.

Frank T. Baird's studios, beautifully decorated in American beauties, presented an animated appearance at his last recital. Among the most noticeable voices taking part in the program were Miss Jessie Linther, having a beautiful mezzo soprano; John E. Walker, lyric tenor; Miss Natalie French, dramatic soprano; Albert E. Riemer, an excellent bass, and Mrs. Ella Kirkham, a sympathetic contralto, who showed much finish in her method of interpretation.

This is the program of Mr. Baird's recital:

- Piano, Impromptu in B flat.....Schubert
Miss Alice L. Doty.
Song, My Lover Will Come To-day.....De Koven
Miss Jessie Linther.
Song, Springtide.....Becker
John E. Walker.
Aria, O Mio Fernando.....Donizetti
Miss Natalie C. French.
Recit. And God said, Let the Earth Bring Forth.
Aria, Now Heaven in Fullest Glory Shone (Creation)
.....Haydn
Albert E. De Riemer.
Songs—
Death and the Maiden.....Schubert
To Be Sung on the Waters.....Schubert
Mrs. Ella M. Kirkham.
Piano—
Slumber Song.....Nevin
Witches' Dance.....MacDowell
Miss Alice L. Doty.
Song, Dost Thou Know the Land, Mignon.....Thomas
Miss Jessie Linther.
Songs—
A Dream.....Bartlett
Dormi Pure.....Scudere
John E. Walker.
Songs—
The Robin Sings in the Apple Tree.....MacDowell
Dorothy.....Sawyer
Miss Natalie C. French.
Song, The Monk.....Meyerbeer
Albert E. De Riemer.
Songs—
Vieni che poi sereno.....Gluck
Norwegian Song.....Løge
Husheen.....Needham
Mrs. Ella M. Kirkham.

The first public performance to be given by Mr. Speiringer's Orchestral Class will take place at Handel Hall Tuesday evening, April 5.

Julius Braham, until recently studying with Mrs. Hess-Burr, leaves Chicago to-night for New York, where he will continue to study for grand opera. Mr. Braham has an exceptional bass voice, and should find no difficulty in succeeding in his present undertaking. He is well known to musical people both in New York and Boston. In the latter city he was for several years violinist with the Symphony Orchestra. A thorough musician, a good violinist and pianist, who discovered he had a fine voice, there should be a big future for him.

The Lewis Institute, under the direction of D. A. Clipping, gave a performance of Haydn's "Creation" last night. Mrs. Myrtis Chandler MacDonald, Walter Root, and Sydney P. Biden were the assisting soloists.

Among the most talented of the younger pianists here is Miss Ella Scheib, who played in a most powerful and educated manner a remarkable program at the residence of Mrs. Regina Watson. Musicians are unanimous in praise of Miss Scheib's performance, which is the outcome of Mrs. Watson's teaching.

The Sherwood Club gave a concert devoted to works of American composers at the Sherwood School of Piano Playing, Steinway Hall, on Tuesday last. The following was the program:

- Christmas Dance, op. 14, No. 5 (for four hands).....Wm. H. Sherwood
Miss Ethelinda Sherwood and Mr. Sherwood.
Sonata, op. 14, No. 2 (first movement).....Beethoven
Miss Ethelinda Sherwood.
Vocal, Concerto in G (andante and finale).....Mendelssohn
Miss Kathleen Shippen.
(Orchestral part on second piano, by Mr. Sherwood.)
Concert Prelude, op. 17 (MS., dedicated to Mr. Sherwood).....Henry Holden Huss (New York)
Toccata, from Suite, op. 30.....Arthur Foote (Boston)
Mr. Sherwood.
Mazepa, Symphonic Poem (for two pianos).....Liszt
Mrs. Alice B. Marshall and Mr. Sherwood.
Vocal—
Exultation, op. 37, No. 1.....A. M. Foerster (Pittsburg)
Gavot in Canon form (MS.).....S. N. Penfield (New York)
Polonaise, op. 1.....Wm. H. Dayas (Cologne)
Mr. Sherwood.

An error on page 6 of THE MUSICAL COURIER made Victor Heinze (the well-known Leschetizky disciple) a resident of New York. Mr. Heinze has been for several years past a most successful teacher in this city, and is a loyal Chicagoan. He has many pupils who show the results of splendid tuition, notably Elsie Haggard, of La Porte, Ind., who lately gave a clever recital at Handel Hall, gaining the hearty admiration of a discriminating audience. As an example of the amount of study that can

be accomplished with a good master, Miss Haggard certainly does credit both to her tutor and her own remarkable abilities.

A newcomer, Miss Constance Renfrew, pupil of Signor Rotoli, of Boston, bespeaks the courteous consideration of the musical people here. She is a soprano of considerable ability, so I am informed, and one who has done much good work in the East.

A charming recital was given by Mrs. Fannie Hiatt Dutton, pianist, and Albert Janpolski, baritone, Thursday afternoon, at Kimball Hall. The affair was under the auspices of the American Conservatory. Mrs. Dutton's playing was of really high order, her touch is sonorous and musical, her artistic conception most satisfactory.

Mr. Janpolski is one of the rising young singers in this city, and whose singing does infinite credit to his teacher, Karleton Hackett. It is said, too, Mr. Henschel exhibited much interest in Mr. Janpolski's musical future during his recent visit in this city.

Mrs. Florence Hackett played the accompaniments delightfully.

The Vilim concert was an unusually successful entertainment. Financially and artistically the record was exceedingly good. The following is the program:

- Overture, William Tell.....Rossini
Quintet.
Piano trio, Love's Dream After the Ball.....Czibulka
Messrs. Vilim, Williams and Graham.
Violin solo, Zigeunerweisen.....Sarasate
John L. Gibbs.
String quartet—
Hungarian Song.....
Bohemian Song.....Kassmayer
Intermezzo, Cavalleria Rusticana.....Mascagni
Quintet.
Violoncello—
Traumerei.....Schumann
Spinning Song.....Popper
Piano quartet, Bagatellen.....Dvorak
Quintet, Guy Mannering.....Bishop
Piano trio—
Hungarian Dance.....Brahms
Mazurek.....Neruda
Quintet, Funeral March.....Chopin
Quintet—
Selections from Freischütz.....Bohne-Weber
Tannhäuser March.....Wagner

The Chicago Musical College gave the usual excellent matinee in Handel Hall this afternoon. The program was of a lighter nature than many that have been given by the college pupils. Miss Belle Root played "La Cascade," Pauer; Mary Hallowed, the Spinning Song from "Flying Dutchman," Wagner-Liszt, and Miss Lillian Schmidt, a brilliant interpretation of the March Militaire, Schubert-Tausig. George Shapiro, a favorite pupil of Herr Von Schiller, played well the Etude C sharp minor, Chopin. Felix Borowski showed through his pupil, Miss Sigrid Jansen, that he is an experienced instructor of the violin, as well as a composer. Miss Jansen gave a most praiseworthy performance of the Allegro Brillant, Ten Have. Ebba Hjertstedt, with her teacher, Listemann, at the piano, gave with good effect the Fifth Concerto of David. The vocal numbers were furnished by pupils of that justly popular young teacher, Carrie F. Lindley. Clara Mereness sang Horrocks' "The Bird and the Rose," Jessie Griffin displayed a most beautiful voice in "Thou Art Mine All," of Bradsy. "Herz Fruhling," a German song by Von Wickede, was given by Miss Rose Fehrenbach. Miss Fehrenbach possesses an excellent soprano voice. Miss Bessie Doyle sang "La Folletta," Marchesi, and Miss Clara Levy, a young dramatic soprano, "A Summer Night," Goring Thomas. Although Miss Levy's singing early in the season deserved praise, she has made remarkable improvement. The vocalists all showed the result of excellent training. Special mention should be made of the accompaniments played by Miss Leone Langdon. Her work everywhere is giving the greatest satisfaction. She is one of the few pianists who can play artistic accompaniments. FLORENCE FRENCH.

Lecture on the Sonata.

On last Friday evening Preston Ware Orem, a member of the faculty of the Broad Street Conservatory of Music, of Philadelphia (of which Gilbert R. Combs is director), gave a most interesting and instructing talk to the Alumni Association of that institution on the "Evolution of the Sonata." He used as illustrations the E flat sonata of Mozart, the C minor sonata of Beethoven and the C minor of Grieg, which he carefully analyzed. He is a fluent talker and is considered one of the best theorists and authorities on form in Philadelphia.

Kathrin Hilke.

Miss Kathrin Hilke, the celebrated soprano, achieved such a success in the performance of Verdi's "Requiem," given by the Mozart Club, of Pittsburg, last season that she has now been re-engaged for the "Stabat Mater," by Rossini, and other work which will be included in the concerts of the May Festival, to be given by this society on May 17.

Cablegram.

BERLIN OFFICE MUSICAL COURIER, March 21, 1898.

Musical Courier, New York:

BERTHA VISANSKA'S concert here was deservedly a great success. FLOERSHEIM.

Jacoby.

Mrs. Josephine Jacoby, the contralto, will sing to-morrow night at the Astoria concert, Anton Seidl conductor.

Heinrich Meyn.

Heinrich Meyn has been engaged, in addition to dates previously announced, for an orchestral concert in Stapleton, S. I., on April 11; also for a concert in East Orange April 22, under the direction of Arthur Woodruff, for whom Mr. Meyn recently sang with the greatest success in Englewood.

Stella Hadden-Alexander.

This artistic pianist is in much demand, consequent on her splendid success in Washington, D. C., and the recital she gave in Mendelssohn Hall a fortnight ago. Among other engagements are Carnegie Lyceum, March 30; the Sabatelli concert, when she will play "Norwegian Folk Scenes," op. 19, by Grieg, and "Pesther Carnival," rhapsodie No. 9, by Liszt.

The New England Conservatory Club affair next month at the Saint Denis also claims her special attention and interest, when she will appear as solo pianist.

Maud Olive Weston.

Miss Maud Olive Weston, a pupil of Mme. Katharine Evans von Klenner, was specially engaged as soprano soloist for the musicale service given on Sunday evening last by the St. James' Episcopal Church choir of Brooklyn. Her voice, a clear, strong soprano, was very effective in "Gallia," but especially pleasing in her solo, "These Are They." Miss Weston has been singing a great deal during the past season, and always with the success which the Von Klenner pupils demand for their purity of tone production and style.

"In a Persian Garden."

This song cycle, which has of late attracted so much attention at a private musicale and at the Waldorf-Astoria concert, will be given under the auspices of Messrs. Phipps & Campiglio in Chickering Hall, Tuesday evening, March 29. The music, it will be remembered, was written by Lisa Lehmann and the words have been in part adapted from the Rubaiyat of Omar Khayyam. The cycle will be preceded by a miscellaneous concert.

Powers' Three Songs.

The "Three Modern Ballads," so announced on the last Powers-Mannes musicale program, were: "How Do I Love Thee" (M. V. White), "The Pigeon" (Neil) and "The Sailor's Grave" (Sullivan). This last, "The Sailor's Grave," made a tremendous hit, and by special request Mr. Powers sang it last night at the Knapp (Hotel Savoy) musicale. Bizet's "Agnus Dei," with violin, piano and organ accompaniment, was another of his numbers at that musicale.

Francis Fischer Powers in Denver.

Francis Fischer Powers bids fair to become as famous in the West as a teacher as he is here. His secretary is kept busy answering letters from persons far and near who are desirous of joining his summer class at Denver, Col., which opens on May 25 next, to continue until the middle of October. Mr. Powers will leave the city for the West about May 15, singing in ten concerts on the way.

Lillian Carlsmith.

Miss Lillian Carlsmith has resigned from the "Bride-Elect" company and will sing on Tuesday, March 22, as soloist with the Ottawa (Canada) Orchestral Society, and is booked for the Albany May Festival, the "Stabat Mater," with the Mozart Society in Pittsburg, and numerous other important engagements.

Remington Squire is Miss Carlsmith's sole manager, and is to be congratulated upon having so versatile an artist—one who is as successful in opera as in concert and oratorio.

Miss Carlsmith received more new laurels and fine notices last week in Baltimore as the queen in Sousa's new opera.

Elizabeth Northrop to Sing in London.

Mrs. Elizabeth Northrop has been engaged for a series of song recitals in London, beginning in May, after which she will appear with Sousa while there.

Mrs. Northrop has been engaged for fifty concerts in and about Chicago after her return next fall. There is little doubt that Mrs. Northrop's success is assured, as she has a sweet, pure voice, a charming style and a delightful personality. It is a satisfaction to have such a type of American singers represented abroad. While there Mrs. Northrop will be the guest of Clara Poole-King.

On April 14 at 3 p. m. Mrs. Northrop will give a concert at the Waldorf-Astoria, where she will have the assistance of Martina Johnstone, violinist; Marian Monk Henning, pianist; Perry Averill, baritone, and Orton Bradley. Mrs. Northrop will sail for London May 7.

THE PRESS

AND THE

SUTRO SISTERS.

THE unexplored field upon which the Sutro sisters have so successfully entered, while not one of premeditated preparation has brought the success for which nature has so richly endowed them, and one for which they were unconsciously preparing themselves from their earliest years, when in their childish play they delighted in imitation of their parents, who played much together, in reproducing everything they heard, or formed of their own creation, thus fitting themselves for their now chosen special work.

As pioneers they must have the attending difficulties, especially as they have a long and deep seated prejudice to fight, for who has not drummed on such pieces in a boarding or music school? as shown in critiques accompanying, but they will triumph and make converts in the future as in the past, wherever they are heard. Already they have imitators, as was predicted by an eminent London critic, who added "But they will be hard to match." Competition is always desirable, as not only healthy, but makes these unknown works familiar.

We append as an evidence the following extensive press notices, emanating from the most important journalistic sources:

The piano ensembles of the Misses Sutro, who made their American debut, were performed in a manner that pleased all listeners.—*New York Journal*, December 13, 1897.

The novelty of the evening was the Misses Sutro, duettists, who became favorites at once, although it had been announced that they were handicapped by the loss of all their music at sea.—*New York Press*, December 13, 1897.

The Sutro Sisters, ensemble pianists, who have just returned from Europe, were heard in three numbers renewing the good impression which they made a few seasons since.—*New York Herald*, December 13, 1897.

The solo features of the regular Sunday night concert at the Metropolitan Opera House last night were contributed by M. Ysaye, who is just returned from the West; M. Plançon, Madame Blauvelt, and the Misses Sutro, ensemble pianists, who were heard a season or two ago at a concert of the Philharmonic Society. The young women have brought their specialty to a high degree of perfection, and made a pleasant impression last night.—*New York Daily Tribune*, December 13, 1897.

The Misses Rose and Otilie Sutro, whose ensemble piano playing is well known here for its accuracy and precision, made their reappearance last night after an absence of over a year. They played the Mendelssohn-Moscheles "Variations Brillantes" and a fantasy on Mendelssohn's "Midsummer Night's Dream," adding an encore that was more pithy and justifiable than either of the program pieces. The Misses Sutro played with excellent technical skill.—*Mail and Express*, December 13, 1897.

The Misses Sutro reappeared for the first time in America after several years of absence in Europe, where they have been continuing their career with pre-eminent success. The tone they produced on the two grand pianos was a veritable acoustical revelation, but the intellectual aspect of their performances is of the most interest to music lovers. They actually play simultaneously, and this is not only in the technique, but in the phrasing and coloring of the work. They evidently have been making most progressive studies, for no double piano playing, no ensemble work like theirs has been heard here for years. Of the particular class or character of ensemble work they do, none is ever heard. The encore they played after the first number was Raff's "Gavotte Musette."

The Sutro Sisters should be heard without delay at a recital in no less place than Carnegie. Their repertory is simply inexhaustible, and they have an aggregation of rare piano works at their command that must certainly be heard in a large community like this.—*Musical Courier*, December 15, 1897.

The third of these concerts for the present season tonight included performances by Ysaye, the violinist, Plançon, Mme. Lillian Blauvelt and the Misses Sutro, of Baltimore. The latter returned recently from Europe, cancelling all engagements there in order to return to the American stage in response to requests for their appearance.

On their way to this country, owing to the roughness of the voyage, the Misses Sutro had the misfortune to lose their entire "ensemble repertoire," which was destroyed among the luggage. There was not sufficient time to replace the scores by a cable order, and the young women demonstrated their resourcefulness to-night by giving the two numbers they had long ago selected from the "partiture" which fortunately remained unharmed. A large audience was in the Opera House to-night. The Misses Sutro's playing was marked by their brilliancy, unity and virtuosity. Added to this was a purity of expression and genuine artistic work. Altogether their debut was a most gratifying success, as was testified by the many recalls to

which they were compelled to respond.—*Sun*, December 13, 1897.

DELIGHTFUL PERFORMANCE.

SUTRO SISTERS' ENSEMBLE PLAYING SURPASSED ANYTHING OF ITS KIND EVER BEFORE HEARD HERE.

Ensemble playing of the quality given last night by the Misses Sutro in the Church of Our Father had never before been heard in Detroit and seldom before in this country. The young ladies sat facing each other at two Steinway grands and played with a unity that was marvelous and would be an impossibility with any two musicians who were less one in heart, soul, musical training and genius.

The varied program gave an excellent opportunity for judgment of the all-round perfection of the artists, their remarkable technique, the strength and brilliancy of touch and the strong passages and delicate and intelligent effects produced in the lighter parts, wholly without the use of the soft pedal. Miss Rose, the elder, possesses remarkably flexible wrists and supple fingers, and plays with greater decision, while Miss Otilie has a most sympathetic and rippling touch. Each number might be dwelt upon at length, so thoroughly enjoyable was the entire program. The daintiest bit was a Pastorale by Ashton, and one of the most brilliant was a concerto pathétique by Liszt. The storm of passion and grief passed into a low song of submission and resignation, growing at last into a glorious hymn of hope and triumph, thrilling and moving the audience to immediate interpretation. Three additions to the excellent program were given. That these refined and fascinating young ladies are genuinely American and thoroughly unspoiled is a cause for congratulation.—*Detroit Journal*, February 9, 1898.

THIRD AND LAST TUESDAY MUSICAL.

The Tuesday musicale gave its third and last artists' concert for this season at the Church of Our Father last night to a large and representative audience. The series of concerts has been a most enjoyable one, Bispham, the great baritone, and Gérardy, the wonderful 'cellist, being the attractions of the first and second concerts, and the Misses Sutro, the distinguished ensemble pianists, being the novel and interesting attraction of the one last evening. The attractive sisters were cordially received, as they appeared in white and seated themselves at the two pianos placed opposite each other. They only played a few moments before the audience realized that it was to have a musical treat. They played with such remarkable exactness and sympathy that it seemed like one performer, and only the unusual fullness and richness of the chords and the power and completeness of the almost orchestral effects indicated the work of four hands. It was not only the ability with which they seemed to understand each other and play as if one mind directed them both that made their music so enjoyable, but also the splendid technique and the exquisite musical taste and expression of each that gave color and brilliancy to both. The audience expressed its approval by most enthusiastic applause, to which they most graciously responded by giving two encores during the program, and then after the last number the audience called them out twice, and would not be content until the young ladies played another encore. The selections were of a high order, musical and enjoyable, and gave fine opportunity for their splendid ability. The program was: Fantaisie (Bruch), Pastorale (Ashton), Rondo (Chopin), Variations by Rudorff, Suite (Arensky), two dances (Brahms), Concerto Pathétique (Liszt).—*Detroit Tribune*, February 9, 1897.

THE SUTRO SISTERS' PIANO RECITAL.

The final recital in the Tuesday Musicales Artists' Series was given at the Church of Our Father last evening by the Misses Sutro, ensemble pianists. Interesting literature has been written for two piano performances, some of the choicest of which the Misses Sutro offered last night. Accepted as a novelty, the playing of the sisters possesses an unquestionable interest to all. So near an approach to oneness has perhaps never before been gained by two pianists. Last night's audience was markedly enthusiastic over the performance of the gifted sisters.—*The Evening News*, Detroit, February 9, 1898.

TUESDAY MUSICAL ARTISTS' RECITAL.

The third and last of the season's series of Artists' Concerts of the Tuesday Musicales took place at the Church of Our Father last evening, when a piano recital was given by the Sutro Sisters, ensemble pianists. The concert was a welcome novelty, in that it afforded music-lovers an opportunity to hear musical compositions that are rarely performed in public, and interpreted by two artists who have made a high Eastern and European reputation as brilliant exponents of ensemble piano music. As a general rule compositions performed on two pianos are a terrible bore, annoying to both body and soul; they are very useful for students' practice, but ought never to be played in public, except by artists like the Sutro Sisters, who have become specialists in such work. Mediocre players cannot avoid the exasperating dull uniformity that is born of trying to "keep together." Beautifully as the Sutro Sisters have trained themselves to merge their personalities in one, one longs to hear one of them burst forth in the free motion of a solo. Technically their performance was highly polished and refined, and many of their interpretations were very poetic. It was especially delightful to notice with what clearness they brought out these contrapuntal passages, the short fuguetta in the Bruch fantasia being remarkably clean cut and beautiful. All things considered, it was a most charming recital. The program was a model of excellence in that it contained no "arrangements," but was made up of compositions especially written for ensemble piano performance. The fantasia by Bruch and variations by Rudorff deserve special mention as compositions well worthy of acquaintance. The suite by Rensky also contained many charming passages, and the players showed considerably bravura in the "Concerto Pathétique" by Liszt. Tuesday Musicales is to be congratulated upon its Artists' Series of the present season, and with the as-

surance of such virtuosos as Bispham, Gérardy and the Sutro Sisters ought to find no difficulty in the renewing of their subscriptions for another season.—*The Free Press*, Detroit, February 9, 1898.

Musical affinity between the Sutro sisters has grown even stronger than it was when they were last heard in New York in recital. These are two sisters—our eyes tell us that—but our ears would lead us to believe that but one soul is finding responsive notes on the two keyboards over which the ensemble players preside. Their appearance at the Waldorf-Astoria yesterday had been looked forward to with much interest by those who in former years had marveled at their wonderful ensemble work. The old friends were astonished to find that their playing had gained so much in brilliancy and authority. The young artists held the interest of the audience throughout a program that would have been long enough to satisfy two ordinary musical audiences. In fact, it was too long. If the sisters had varied their program with a solo or two it would have added to the enjoyment. The Mozart sonata was given a truly classic interpretation. There was a delightful repose and refinement to their reading of this number. The phrasing was clean. In the Polonaise, op. 77, by Saint-Saens, the strength and brilliancy of the performers were brought out to good advantage. The Gavotte and Musette from op. 200, Raff-Pescio, was given a dainty rendering. Sinding's Variations were interesting, but long. Even the most difficult of these variations was mastered with apparent ease. The reading of "Unter Cyprussen," by Keenecke, was not as satisfactory as the others. "Feu Roulant," by Duvernoy, was taken at an exceedingly rapid tempo, and little tongues of fire were constantly suggested. Warmth that is essential to the Slavonic Dances was lacking, and this number was the most unsatisfactory. The "Valse Carnavalesque" was rendered with splendid dash and spirit. The sisters were recalled several times at the close of the concert.—*Evening Telegram*, New York, March 3, 1898.

Those clever ensemble players, the Misses Sutro, gave a concert at the Waldorf-Astoria Hotel yesterday afternoon, and again demonstrated that in their own domain of art they are about as intelligent and expert a couple as one can imagine.

The program was well chosen, including as it did compositions by Mozart, Saint-Saens, Dvorak, Keenecke, Raff, Pescio, Sinding, Duvernoy and Chaminade.

Sincere applause rewarded the young ladies for each of their efforts, and so interested were the listeners in the proceedings that they quite forgot to leave before the concert was over.

How often does that happen nowadays?—*New York Herald*, New York, March 3, 1898.

The Misses Sutro, ensemble pianists, gave a recital in the Astor Gallery, Waldorf-Astoria, yesterday afternoon, before an audience of considerable size. The program was interesting and very well played. The work of these two ladies is characterized by great precision, fine finish and good taste. In the Mozart sonata, the opening number, their work was exceedingly satisfactory. Their hearers were very enthusiastic.—*Commercial Advertiser*, March 3, 1898.

The Sutro sisters, ensemble pianists, were heard at the Waldorf-Astoria yesterday afternoon in a program that included selections from Mozart, Saint-Saens, Dvorak, Raff, Pescio, Sinding, Duvernoy and Chaminade.—*Evening Sun*, March 3, 1898.

The bright particular stars of the eve in Massey Music Hall last night, the occasion being the University concert, were the much heralded ensemble pianists, the Misses Sutro, whose appearance called forth welcoming applause which became very enthusiastic when the audience quickly realized how marvelous their work really was. In the first number, the "Sinding Var.," the young ladies displayed their powers at once. The manner in which the theme and its attendant accompaniment were shifted from one piano to the other, and the precision, delicacy and power brought forth were truly wonderful. Both are brilliant executants, and in the octave work achieve results that would have been thought impossible by a lady artist. They are both so graceful, so earnest, and, withal, so equally artistic in all they do, that comparisons would be worse than odious. It is to be hoped we shall hear them again.—*The Globe*, Toronto, March 8, 1898.

The Misses Sutro, who have made such a profound impression as ensemble pianists in the important musical centres of Europe, and latterly in the larger cities of America, presented a program of rare excellence on Monday evening last at Massey Hall. The playing of these world-famed artists came as a revelation to those who were fortunate enough to be present. Upon this occasion two magnificent concert grand Steinway pianos were furnished by Messrs. A. & S. Nordheimer, the local representatives. The simultaneous playing for richness and power has never before been heard in Toronto. It is safe to predict that if these great artists should appear in Toronto again they would be greeted by enthusiastic and overflowing audiences.—*The Toronto World*, March 9, 1898.

SUTRO SISTERS' GREAT SUCCESS.

THEIR ENSEMBLE PIANO PLAYING AMAZES TORONTONIANS.

The chief performers of the evening of the University concert in Massey Hall last night, the Misses Sutro, ensemble pianists, proved to be artists of the very highest rank. In fact, it is a certainty that Torontonians have never heard anything of its kind that could equal their art. Of the two, Miss Rose is the taller and more brilliant artist, her wonderful dexterity, velvet touch, and exquisite delicacy qualifying her as a soloist of the first rank. The play of her fingers is at times so remarkable as to actually confuse the eyes. Not a little less accomplished is Miss Otilie, her coadjutor, who, though not so dexterous, being very petite, displayed extraordinary power at the other piano. They play with unanimity that

is literally amazing; the effect they produce is absolutely that of one great instrument.—The Mail and Empire, Toronto, March 8, 1898.

THE MISSES SUTRO AT FREDERICK.

FREDERICK, Md., March 15.—The Misses Sutro gave a recital here this evening before a large and cultured audience, presenting a program which was, with few exceptions, extremely modern. Their absolute unity of conception and execution renders them an interesting psychological study, apart from their value to the musical world as finished artists. They work of the young ladies showed a distinct advance over their already well matured skill in that direction, and the harmony of their work appeared a marvel to those who listened in admiration to their renditions. The program was well selected and the appreciation of the audience was marked.—Special Dispatch to the Baltimore Sun, March 16, 1898.

ENSEMBLE PIANISTS.

THE MISSES SUTRO GAVE A BRILLIANTLY SUCCESSFUL PERFORMANCE ON TWO PIANOS.

The remarkable impression made several years ago by the young ladies was strengthened by their performance of yesterday evening. The same phenomenal precision and sympathy in interpretation was noticeable—so marked, indeed, that often it was quite impossible without close attention to distinguish the two pianos. Combined with those most necessary qualities for ensemble playing, were unusual individual facility and brilliancy, which stamp their work as remarkable in a high degree. The grace and finish which was noticeable in all particulars make the young artists mistresses of a form of piano playing which is as rare as it is attractive. The large audience showed its approval in a most flattering manner. His Eminence Cardinal Gibbons was present, and, after expressing his pleasure, invited the young ladies to call on him.—The Sun, Baltimore, March 18, 1898.

BALTIMORE GIRLS WIN SUCCESS AT HOME.

CARDINAL GIBBONS IN THE AUDIENCE.

Few musical entertainments have been attended by larger or more appreciative audiences than that which attended the ensemble piano recital of the Misses Sutro last night, who are to be congratulated upon the triumph they made last night, which was due as much to their own worth as to the educational efforts of other distinguished performers who have preceded them. Playing a long program of classical music in ensemble on two pianos is no easy task. The performance was the more remarkable as the selections were played from memory. His Eminence was apparently one of the most interested of the auditors, and gave frequent evidence of his enjoyment of the intellectual treat which the Misses Sutro performance afforded.—The Morning Herald, Friday, March 18, 1898.

DAUGHTERS OF THE LATE OTTO SUTRO IN ENSEMBLE PIANO PLAYING.

The Misses Sutro were welcomed last night by an assembly that filled Lehmann's Hall, being one of the largest audiences at any concert given this winter. They stand alone as ensemble pianists. No players who perform as they do—together—have been heard in this country—certainly not in this generation—who can equal them. Their work is piano playing in the highest style of art. Their execution is delightful, their expression refined; they are brilliant and successful in all they undertake. These young ladies have played in nearly all the leading countries of Europe, and everywhere they have won praise from the lovers of the higher form of music. Last night their success was pronounced from the beginning to the end of the program. The audience was very cordial in their praise, and the performers were very modest in receiving it.

Beautiful flowers were bestowed. They appeared dressed in white, and presented a delightful picture as they played. It is to be regretted that they give no more concerts here this season. The music lovers were out in full force.

Cardinal Gibbons was an interested listener, and expressed himself as greatly pleased, and invited the Misses Sutro to call on him.—Baltimore American, March 18, 1898.

THE SUTRO RECITAL.

The Misses Sutro, ensemble pianists, gave a concert last night at Lehmann's Hall to a crowded audience. Their playing calls for very cordial praise for its surprising unity of feeling and execution and for its finished technic. The "Praeludium," a beautiful composition, was delightfully given, as were the two delicate works that followed. "Variations," by Sinding, also demonstrated the decided masculine force of the pair. The improvement in the playing of the young women since they were last heard here is very marked, and a notable career for them may be looked forward to with confidence.—The Baltimore News, March 18, 1898.

Clementine de Vere.

Mme. Clementine de Vere has been engaged to sing Henry Holden Huss' scene for soprano and orchestra, "Cleopatra" (the text based on Shakespeare's play), at the Philharmonic Society on April 1 and 2. An American composition at the Philharmonic is a common event, and Madame de Vere may justly feel elated at the honor which is to be hers.

Just at present Madame de Vere is kept unusually busy. Some of her engagements are: March 22, Bridgeport, in "Hora Novissima"; April 12 and 13, Montreal, "Damnation of Faust" and "Romeo and Juliet"; April 14 she sings in Troy, and on May 18, New Haven, in Verdi's "Requiem."

Numerous other engagements are pending.

"Maritana."

It is a long cry from "Sinbad" to "Maritani," but the Castle Square Company has made its versatility so much a characteristic that probably most of the audience went to the American Theatre Monday night with predisposed opinions as to the ability of the company to adequately shift so suddenly from extravaganza to opera comique. If the company has done better work this season than it is doing this week we have not seen it. Not only in the individual work of the leading members and in the singing of the chorus, but even in the orchestra there was a spirit and a "go" that carried conviction and gave an added charm to Wallace's melodious opera.

That this, the first of the erratic Wallace's operas, should hold its own so long (it was first produced in 1845) is due to the captivating music more than to Fitzball's libretto, but Monday night even the latter's part of the work seemed to go with a greater zest. The machinations of Don José and the trials and triumphs of Don Cesar de Bazan is a familiar story, but the audience followed it with a keen relish, for it was carefully and capably interpreted and delightfully staged. The third act was especially pretty from the scenic viewpoint, and when the curtain rose on the last act the audience showed its ap-



RUTH WHITE.

preciation of a very pleasing color effect by spontaneous applause.

Max Eugene, the newest member of the company, was the Don José. He has a good presence, and made a picturesque figure. His voice has a pleasant quality, and this, with a graceful method of interpretation, went to make for the success of one of the leading roles. "In Happy Moments Day by Day," one of the most worthy ballads of the opera, was sung by Mr. Eugene with more than ordinary grace and feeling. The trio in the same act, Don José, Don Cesar and Maritana, was also an unusually capable bit of work.

Of Miss Grace Golden's Maritana all that one can say must be in praise. In the first act she acted and sang with abandon, and in the more serious scenes with a great deal of sympathy and sweetness of feminine dignity.

Joseph Sheehan was the Don Cesar de Bazan, giving to the Spanish D'Artagnan all of his proper fiery disposition and a great deal more, too. Mr. Sheehan was the recipient of almost continuous applause, for he kept up his good work during the evening, despite the strain of being obliged to repeat almost every song. Miss Ruth White was a pretty and musical Lazarillo; Miss Bessie Fairbairn made the most of a small part, and Dashiell Madeira was a graceful Carlos.

The cast was as follows:

Maritana, a gypsy.....Miss Grace Golden
Carlos II., King of Spain.....Dashiell Madeira
Don Jose de Santarem, his Minister.....Max Eugene
Don Cesar de Bazan.....Jos. F. Sheehan
Marquise de Montefiori.....Oscar Girard
Lazarillo.....Miss Ruth White
Marchioness de Montefiori.....Miss Bessie Fairbairn
Captain of Guard.....John Read
Alcade.....Richard Beale
Chorus of nobles, soldiers, men-at-arms, citizens, ladies of court, &c.

Next week the company will be heard in the "Mikado," Miss Grace Golden singing the part of "Yum Yum."

RUTH WHITE.

Miss Ruth White, who was born in San Francisco almost twenty-one years ago, has spent the larger part of

her life in San Francisco. She is proud of her birthplace and of the fact that her excellent musical education was acquired there. Her father was a versatile musician and played with ease on almost every orchestral instrument, and her mother also superintended her daughter's musical studies. Hereditary, artistic temperament and natural aptitude all conspired to place Miss White in the path of the prima donna, but it was not until she was fifteen years old that she decided on her vocation and began to study in earnest. The role of Patience, which was given her to sing at a school exhibition, first called the attention of musicians to her admirable voice, and after three years' hard work she made her debut with the Palmer Company, singing "Ben Bolt" behind the scenes in "Trilby." Wilton Lackaye played Svengali. Unlike most debuts Miss White's, so she says, was not a first appearance—in fact she did not appear at all.

When the company traveled East Miss White was a member. She joined the Castle Square Company in Boston and sang with the same company in Philadelphia, remained one year, and then sang for a very short time with Hammerstein in New York, after which she again joined the Castle Square Company, where she has been ever since.

The part of Azucena in "Trovatore" is a favorite role of Miss White's, and Santuzza also appeals strongly to her; but her greatest ambition at present is to sing the role of Carmen. For in Carmen she sees full scope for her dramatic and vocal possibilities. She possesses the attribute of noble natures—a capability for sincerely admiring and appreciating the talents of others, and one of her objects of artistic worship is Emma Calvé. There is no doubt but that the world holds great possibilities of success for Miss White. She possesses a seriousness and thoughtfulness beyond her years. Books are her chosen companions, and musical history and the poets rank first in her list of favorites. Shelley, Tennyson and Owen Meredith all share alike in her affections. Of languages she prefers German to French, and with the exception of Du Maurier does not care for fiction writers. When she has any spare time she studies operatic roles to increase her repertory, and she rightly considers that now is the time for her to lay a solid foundation of musical knowledge.

She is a believer in physical culture, and is devoted to swimming, rowing and other seashore and outdoor pursuits. She is equally at home in or on the water, and loves the ocean with a truly Byronic ardor.

Personally Miss White is of medium height, with clear-cut features, beautifully penciled eyebrows and deep gray eyes. Her speaking voice is low and slow and musical. She has a quiet and dignified manner, and gives an impression of steadiness and force and reserved power. She is devoted to her mother, to whose encouragement and tender counsel she attributes all the success which she has attained and which she hopes to attain in the future.

Becker's Musicales.

Gustav L. Becker introduced an odd feature in his last lecture musicale, at his apartments, 70 West Ninety-fifth street, in the form of a "No-Name Program." Short selections from fifteen composers were played by Mr. Becker, the piano being concealed by a screen, and the names of the composers not announced, but guessed by the audience, who wrote the names on numbered cards. It was not a test of memory, as the selections were purposely made from somewhat unfamiliar compositions, but a test of the ability of the hearer to recognize distinguishing characteristics of familiar composers.

The fifteen chosen were Haydn, Mozart, Händel, Bach, Beethoven, Chopin, Schumann, Schubert, Mendelssohn, Wagner, Brahms, Gounod, Chaminade, Grieg and MacDowell. The first prize was won by Miss Adeline Jager, with nine correct guesses, the second by Mrs. William Logan Kennedy with eight. The composer most generally recognized was Chopin. Beethoven and Schumann were by a large proportion taken for one another. Haydn, Bach and Gounod were often guessed, and a gratifying number recognized MacDowell, possibly because of the selection, "The Eagle." There was no composer whom no one recognized. Mr. Becker says that he finds that this exercise cultivates discrimination and makes better listeners of his pupils.

The fact that Grieg was not often guessed has made Mr. Becker choose "Modern Scandinavian Composers" for the subject of his next musicale, March 26.

THE attention of parents or guardians of young ladies, wishing to finish their education abroad, is called to the home which is to be opened in Hanover, Germany, by two German ladies, who will act as chaperones, and also provide them with all the comforts of home life. Hanoverian German is considered the purest, and the location one of the healthiest. Special arrangements made at the Conservatory of Music for foreigners. Highest references. For further particulars address R. H. MacDonald, 359 Broadway, New York city.

Miss Etta C. Keil.

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STUDY abroad is greatly enhanced by the proper preparation that the American girl should receive before leaving her own country for the purpose of perfecting herself in the vocal art, and investing her work with that charm which comes from breathing the artistic atmosphere pervading the art centres of our leading capitals on this side.

One of the most fortunate in this regard is Miss Etta C. Keil, of Pittsburg, who was thoroughly trained in music before going to Paris in the year 1896 to study with Delle Sedie. She was born of American parents of German descent, one of her great-grandparents being personal guard of the Kaiser. Her father is organist of Oakland M. E. Church, and his compositions are well known in America. From him, at a very early age, she received instruction in the organ and entered the Philadelphia Conservatory a few years later to study under Zeckwor. This was followed by tuition under the city organist, Miss Cartledge, a pupil of Mr. Wood, the blind organist. At the age of fourteen, Miss Keil received an organ appointment, this being, perhaps, the best proof of her natural musical talent and the excellent training she had undergone. She was always an enthusiastic worker and possessed that faculty of taking infinite pains which is one of the potent factors in the success of great artists. For some time she also taught voice culture in the Ursuline Academy of Pittsburg.

Realizing the need for further study, she spent a period in Chicago, under the well-known vocal teacher, Mrs. F. Baird, then further study at home, under Miss Eleanor Meredith, now of New York.

She then felt that it was time for her to go to Paris, but before doing so finally received instruction from Miss C. Livingstone, of New York, with whom she learned several oratorio roles. This teacher expressed much enthusiasm over Miss Keil's voice and musical talent; so with every encouragement she placed herself under Delle Sedie in Paris, who from the very first took a special interest in her work.

Miss Keil's ambition and practical common sense taught her that the oftener she took lessons of this famous master the sooner and more perfectly would she acquire his method and be the better qualified to teach it. Accordingly, she frequently took lessons daily, but always several a week. She had not been with him more than six months when he volunteered to write to her father, saying: "Your daughter possesses the temperament of an artistic musician, with a very sympathetic voice and satisfactory compass. She is always an accomplished singer, and I am persuaded that on her return to America she will place herself without difficulty among the best artists. Her superior intelligence presages that result, and I anticipate for her a most brilliant career."

With characteristic determination Miss Keil set herself to master the French language, and her achievement during her stay in Paris was most satisfactory. She has sung in French drawing-rooms and received compliments from eminent Parisian authorities upon her diction. While there she had the opportunity of meeting M. Messager, the composer, and Mme. Messager, whose compositions are known under the name of Hope Temple. Both these well-known composers took special interest in her and were greatly pleased with her rapid improvement, and thought she had accomplished wonders to have entered so thoroughly into the spirit of French songs and to have acquired a pronunciation like that of a French woman.

The fact that Miss Keil was the soprano soloist at the M. E. Church in Pittsburg, as well as the Jewish Synagogue, before coming abroad shows the high esteem in which she was held, and no better indorsement of her present attainments can be given than to quote the letter

given her by Delle Sedie on her completion of her period of study with him. We reproduce a translation of the same:

I, the undersigned, declare that Mlle. Keil came to study the vocal art with me in the autumn of 1896. Her assiduous and very intelligent work have produced the happy results expected of her. Being a good musician, and one well instructed in the art of singing, possessing also a voice of very sympathetic quality, she set herself to broaden its timbre, and further occupied herself with acquiring the faculty of teaching the production of tone. This she succeeded in doing in a manner to insure easy and supple emission necessary for the various timbres re-



Photo by Cantin & Berger, Paris.

ETTA C. KEIL.

quired for the expression of the sentiments of the words. Miss Keil's studies have been entirely successful, so that she is now not only an excellent singer, but further has the knowledge to instruct in this moving but difficult art.

E. DELLE SEDIE.

Having thus completed her work in Paris, she came to England for further study in English work, and has been perfecting herself in acquiring the traditions or oratorio with Signor Randegger and Henry J. Wood, two of our best authorities here. She returns to America next week, with excellent prospects already in view.

A.

Harry Lucius Chase.

The well-known baritone, H. L. Chase, and his talented wife appeared together at Columbus, Ohio, at the Pugno-Gérard concert last Monday.

Her Only Teacher.

NEW YORK, March 19, 1898.

Editors The Musical Courier:

WILL you kindly state through your valuable paper that Sig. Filoteo Greco has been my only teacher? It has been rumored about that I have studied with other than the above-named, and I wish to contradict it.

Respectfully, ETTA MILLER ORCHARD.

Alvary.

The singer Alvary, who was seriously injured at a rehearsal of "Die Walküre," sued the Intendant of the Mannheim Court Theater for 29,973 marks damages. The Imperial Court has decided in favor of Alvary and ordered the theatre and intendant Prasch to pay the amount.

A Musicales at Mrs. Taylor's.

Mrs. Belle Grey Taylor, of 216 West 139th street, gave her last reception and musicale of the season on Sunday evening, March 20, with the following program:

Two songs.....Miss H. Gardner.
Walther's Preislied.....Wagner
Miss A. Reed, violinist, Bruno S. Huhn, accompanist.
Santuzza's aria, Cavalleria Rusticana.....Mascagni
Mrs. Abbie Seldner Fridenberg.
Two Grenadiers.....Wagner
Francis Walker.
Church Scene, Faust.....Gounod
Mrs. Abbie Seldner Fridenberg (soprano), Francis Walker (bass).

Among the very large audience were Gen. Brooke Postley, Mrs. Jerome Bernheimer, Mr. and Mrs. W. K. Phipps, Dr. J. Leffingwell Hatch, Mrs. Coulter, Harry Evans, Mr. and Mrs. James Van Riper, Mr. and Mrs. Clinton B. Fisk, Mrs. J. O'Sullivan, Mrs. Lillie Devereux Blake, Mr. Percy Anstey, Miss J. Sawyer, Mr. and Mrs. Arthur H. Dyett, Miss Fannie Auld, Walter Phillips, Signor Enrico Marangold, Mme. Du Liers, Mr. Ten Broeck and others.

Matchless Quartet.

Mr. Thrane's distinguished quartet, Ysaye, Marteau, Gérardy and Lachaume, will give a series of concerts beginning at Washington April 15, and closing at Chicago April 30.

New works will be performed for the first time, among which the Bach double concerto for two violins, in the hands of Ysaye and Marteau, will probably be one of the most interesting performances given this season, and will undoubtedly create quite as great a sensation as when Ysaye and César Thompson played it for the first time in Brussels. This famous galaxy of artists will give one concert in New York on the afternoon of April 20 or 21 in Carnegie Hall. The quartet will be reinforced by Max Bendix at this concert, in order to give a quintet by César Franck.

"[THE ONLY PIANO WHICH
IMPROVES UNDER
USAGE.]"

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"Song of Judith."

Whitney Coombs' new motet, "Song of Judith," will be sung for the first time at the Church of the Holy Communion, Sixth avenue and Twentieth street, on Sunday, March 27, at 4:15 P. M.

Maud Pratt-Chase.

The charming soprano, Mrs. Chase, sang at the Phoenix Club, Baltimore, last Thursday evening. Ysaye and Sorbrino also appeared at the same concert. She was also the soloist at the Ysaye-Pugno-Gérard concert in Carnegie Hall, Pittsburgh, Friday evening.

Pizzarello.

Pizzarello took part at the Maine Monument Fund concert at the Metropolitan Opera House last Sunday night, playing for Eugen Ysaye.

For Charity's Sake.

In aid of the Children's Charitable Union, H. E. Krehbiel, music editor of the New York Tribune, will give a lecture entitled "Folk-Song in America" Saturday afternoon at Sherry's.

Ysaye.

The great Belgian violinist was very busy last week, playing in Toronto March 14; New York (Thomas concert), March 16; Baltimore (Phoenix Club), March 17; Pittsburgh, 18th; Columbus, 19th, and New York, at the Metropolitan Opera House March 20. He appeared as soloist this week with the Thomas Orchestra at Worcester March 21; Boston, March 22, and Providence, March 23.

Mme. Ogden Crane.

The Ogden Musical Club's second concert season will be given in Chickering Hall Wednesday evening, March 30, under the direction of Mme. Ogden Crane. Madame Crane will introduce to the public some young, fresh voices on this occasion. A very enjoyable program has been arranged.

Larchmont Ladies' Choral Club.

The second concert of this growing organization was given at the residence of Mr. and Mrs. Oliver Adams, under the direction of William Edward Mulligan. Part songs by such composers as Beethoven, Jensen, Gall and Mozart were given, and sung with admirable effect under Mr. Mulligan's clever baton, Caroline Mihr, soprano of St. Mark's Church, and a pupil of Mr. Mulligan, did some admirable work. Mme. Le Clair-Mulligan sang in her usual finished manner several French and English songs. Robert Burton was also of most able assistance with his sympathetic voice.

S. P. Veron.

S. P. Veron, who is with the Karger Concert Company, has had very flattering press notices wherever he appeared. Here are some:

The enunciation and intonation of Mr. Veron's deep bass is something remarkable. He sings with accentuated fire and passion.—Augusta (Ga.) Daily Tribune.

S. P. Veron's voice is tremendous in quantity and rare in quality, which he has well in hand and training. His rendition of the Toreador Song from "Carmen" was great. The "Bedouin Love Song" also furnished scope for his power and talent.—Charlotte (Ga.) Daily Observer.

S. P. Veron possesses a deep, rich voice, the fine cultivation of which was evident in the delightful manner in which his difficult songs were rendered.—Richmond (Va.) Evening Leader.

S. P. Veron has a deep, sonorous voice that shows fine training, and his rendition of the "Bedouin Love Song," by Piusotti, "Punchinello," by Molloy, and "Prayer," from "Rienzi," Wagner, were sung with wonderful beauty, and elicited well-merited applause.—Macon (Ga.) Telegraph.

Mr. Veron is one of the many able singers who come from the studio of Mme. Anna Lankow.

Master Earl Gulick, a Powers Pupil.

Among the many pupils of Francis Fischer Powers is Master Earl Gulick, a handsome boy of ten years, and, according to the New York Tribune, which referred to his singing on Thursday last at Miss Leary's, No. 3 Fifth avenue, "one of the child wonders of the day." Upon that occasion Master Gulick had a very distinguished audience, including Mrs. Theodore A. Havemeyer, Mrs. Herman Oelrichs, Mrs. Charles May, Mrs. Stuyvesant Fish, Mrs. William Loomis, Mrs. Vanderbilt, Mrs. John Jacob Astor, Mrs. Sloane, Mrs. Livingston, Mrs. J. J.

Wysong, Mrs. Frederick Neilson, Mrs. Yznaga, Mrs. R. Mason Jones, Mrs. Henry B. Plant, Miss Drexel, Mrs. F. B. Hoffman, Mrs. John E. Alexander, Mrs. Henry La Marche, Mrs. Frederick Pearson and Mrs. Charles Donahue, and his singing created great enthusiasm. Master Gulick has been and is in great demand, but Mr. Powers has uniformly refused to listen to all public appearances for him thus far. His voice is a high treble of unusual beauty and compass, and he will no doubt create a great a furore in the West, whither he goes in May next to join Mr. Powers' summer class at Denver, Col., as he has here.

William C. Carl.

Last week Mr. Carl inaugurated a new organ in Buffalo, and played a tour in Ohio. This week he is in Pennsylvania, besides conducting the Baton Club concert in the First Presbyterian Church, New York. Regarding his playing in Buffalo, the Commercial of March 15 says:

Last evening the beautiful new Richmond Avenue Methodist Church at Richmond avenue and West Ferry street—a most admirable music room, by the way—was well filled with an enthusiastic audience to listen to an excellent organ recital given by William C. Carl, of New York.

The program was extremely entertaining. It began with a full "Chorus March," a composition of Guilman, still in manuscript and inscribed to his pupil. This was followed by an "Andantino" by Salome, "Gavotte in the Ancient Style" by Neustadt, Thiel's "Concert Satz" in C minor, Handel's organ Concerto in D minor (the lovely cadenza written by Guilman), a fugue in D major by Bach, two beautiful modern compositions by Lémare, Joseph Callaert's "Barcarolle" and "Intermezzo," Carl's "Fantaisie on a Welsh Air," and Franck's "Finale in B flat."

Mr. Carl's execution was masterly in all respects; delicate, expressive and sympathetic in such compositions as the "Andantino" of Salome and the "Barcarolle" of Lémare; rich in the slow measures of Handel, and full of fire and majesty in the Bach music, which was received with the greatest enthusiasm.

Mr. Carl's playing is also smooth and reposeful and his technical skill ample.

The acoustics of the church are perfect. The organ is well placed in the church and is capable of fine and striking effects. Mr. Carl displayed its qualities to great advantage.

Mr. Carl had the help last evening of Mrs. W. P. Davidson, who sang, and sang delightfully. "I Will Extol Thee, O Lord," from "Eli," by Costa. Mrs. Albert Hawley Prentiss sang "There Is a Green Hill Far Away," by Klein. Mr. Mischka was the accompanist.

After the concert a reception was tendered the distinguished organist by Miss Mary M. Howard at her studio, which was attended by many of the leading musicians of Buffalo.

Mr. Carl was also most enthusiastically received at Lake Erie Seminary (Ohio), where he played on the 16th inst.

His spring dates are now rapidly filling, and besides four recitals at the "Old First" Presbyterian Church (April 9, 16, 23 and 30), they include one at Presbyterian Hall, an organ opening to Scranton, Pa. and several concert tours.

Next Sunday Mr. Carl and the choir of the "Old First" will appear at the Roseville Presbyterian Church, evening service (Henry Hall Dunklee organist), and on April 2 at the private meeting of the Manuscript Society in an American program.

Maigille Pupils.

Among the successful and earnest workers of Greater New York the name of Mme. Helen Maigille is one heard frequently, and when one hears such flattering things as the accounts from Paris of Isabel Davis Carter, her pupil, it leaves room for speculation as to how much can be accomplished at home.

The following is an excerpt from Brooklyn Life, the Parisian correspondent of which has re-echoed what appeared recently in our Paris letter from Fannie Edgar Thomas:

Yesterday afternoon I enjoyed a treat at the spacious salons of Madame Laborde (the noted singer and professor), where she tendered a musicale to her most talented pupils. The rooms were filled with French women, for you must know that this teacher of Calvé, Delna and Mervy, all stars of the Paris Opéra Comique, is the pet of Parisian dames. On the program yesterday there figured eight pupils, including Mlle. Adèle Leander, Jeanne Geiville, Melon, Bruno, Ganiza and Gauley, were the French performers whose unquestionable talent was roundly applauded.

Miss Isabelle Davis Carter, however, had the honor of being the only American chosen, and her performance showed this distinction was justly bestowed. A pupil of Mme. Hélène Maigille, of Brooklyn, Miss Carter's voice gave so much promise that she decided to come to Europe to give it the best possible finish. This she is certainly gaining with Madame Laborde, who congratulated Miss Carter yesterday on her most successful rendering of the love song from "Samson and Delilah," "Mon Cœur a Ta Douce Voix." Gifted with a mezzo soprano voice of rare purity and strength, Miss Carter is far from a beginner, the results of her former training telling most advantageously both in the ease and skill with which she sings and in her graceful stage presence. She sings to-day before a member of the musical staff of the Opéra Comique, and has been invited to sing for Sebastian Schlesinger.

PARIS, February 4, 1898.

Among Madame Maigille's pupils who are holding large church positions are: Marie Thornton, soprano

soloist of the St. Thomas Aquinas; Miriam Gilmer, contralto soloist of the New York Avenue M. E. Church, and Olive Celeste Moore, who has just been engaged as contralto soloist at the Marcy Avenue Baptist Church.

Rummel's Departure.

After a successful concert tour in this country the piano virtuoso Franz Rummel returns to Bremen, Germany, on the Trave next Tuesday, March 29.

Mr. Rummel played the Chickering grand piano in the large cities, and it is not unlikely that he will visit us again.

Miss Josephine Hartman.

Josephine Hartman, the pianist, who returned from Europe a short time ago, will make her first public appearance in New York in Mendelssohn Hall Tuesday evening, March 29. She will be assisted by Mrs. Katherine Fiske, Max Karger, M. Liebling and an orchestra under the direction of Herman Hans Wetzler. Miss Hartman will play the Beethoven Concerto. It is noteworthy that all the artists who appear on that occasion are American born. While they have not yet gained the fame of some of the more distinguished foreign artists who have visited us lately they have been the recipients of high praise from press and public wherever they have appeared in Europe.

Miss Hattie Sternfeld's Pupils.

Miss Hattie Sternfeld gave a musicale recently with the aid of her pupils at the Almeda, 232 West 126th street. The program opened with Meyerbeer's "Coronation March," played by Miss Chesbro, Miss Bloom, Mrs. E. Jacobson and Miss Kelly. Miss Kayton then played an aria by Joseffy. Quite an interesting part of the program was Miss Marseles', a twelve-year-old musician, interpretation of the Serenade, by Sidney Smith. Miss Effie Jacobson deserves special mention for her playing of the difficult octave studies by Kullak.

Miss Mary Kelly, who is the leading pupil of Miss Sternfeld, and who undoubtedly has a future before her, closed the program with Liszt's Second Rhapsodie.

Lenten Musicales.

The first of the series of three fashionable Lenten musicales by the Kaltenborn Quartet took place last Wednesday afternoon at the residence of Dr. William H. Thomson, where a large and representative audience was assembled. Mrs. Gerrit Smith and Heinrich Meyn were the soloists. Owing to the illness of Dr. Gerrit Smith, who was billed for accompanist, Mrs. Charles B. Foote kindly took his place. The program was very attractive, and the audience was enthusiastic.

The second of this series of musicales will take place at the residence of Mrs. St. Clair Smith this afternoon, when Frederick Chanman will be the vocal soloist.

Arthur W. Korthauer.

The Toledo Symphony Orchestra, Arthur W. Korthauer director, is giving a series of four concerts, under the auspices of the Toledo Symphony Orchestra Club. The first concert was given on Monday evening, November 15, 1897, the second one taking place in January, with Mrs. Albro Blodgett, Phillip Steinhauser and the Toledo Philharmonic Trio as soloists.

The members of the club are Robinson Locke, Dr. H. A. Tobey, William Dewey, George H. Ketcham, James P. Locke, Dr. J. A. Stipp, A. B. Tillinghast, Arthur W. Korthauer and J. H. Gohlke. Members of orchestra—Arthur W. Korthauer, director; Phillip Steinhauser, John Koella, Jean Parré, Frank Urié, G. A. Barrett, Gustav I. Ziege, H. S. Van Etta, Joseph Martoccio, August Schieferstein, Henry Weiler, Charles O. Bennra, Charles Hill, Rudolph Speil, Frank Knapp, Herbert Richards, Charles Goeldner, Charles Jordan, Henry Uhl, Elmer Richards, Percy Burnell, Albert Bergmoser, Robert E. Jeschke, Phillip Uhl, Solon T. Klotz, Julius H. Gohlke, Fred. Brown, Otto Krueger, James P. Locke, Henry C. Walls, Dr. J. A. Stipp, Miles C. Dunn, William Vail, Henry Theophel, C. H. Pixley, Jr., A. Martoccio and William Shuck.

Josef Hofmann's Recital.

The following program will be interpreted by Josef Hofmann on Thursday afternoon in Carnegie Hall at 2:30 o'clock:

Variations, D minor.....	Händel
Sonata, B flat minor.....	Chopin
Etude, D sharp minor.....	Scriabine
Prelude, D major.....	Scriabine
Etude, D flat major in augmented thirds.....	Scriabine
Variations, op. 88.....	Rubinstein
Gavotte, Alceste.....	Gluck-Saint-Saëns
Bolero.....	J. Hofmann
Intermezzo.....	J. Hofmann
Ziegeunerweisen.....	Tausig

Carrie Hirschman.

Among the artists that appeared and assisted to make the monster entertainment at the Metropolitan Opera House, for the benefit of the Maine Monument, last Sunday night, were M. Ysaye and Miss Carrie Hirschman, the pianist. Miss Hirschman played the E major Polonaise by Liszt in a masterly manner, and showed herself to be a player of exceptional power and temperamental energy. Her style is not unlike Carrefio's. A great career is in store for this young pianist. The following is from the New York Journal, March 21:

A revelation was Miss Carrie Hirschman, the pianist, who, with M. Ysaye, traveled a long distance to New

York to take part in the benefit. Miss Hirschman established herself as soon as she struck the keys, and received an ovation when she finished.

Boston Symphony Orchestra.

At the concert in the Metropolitan Opera House Thursday evening, March 24, this program will be given:

The three instrumental movements from the Ninth Symphony, in D minor, op. 125.....Beethoven
Overture to Leonore, No. 3, op. 72.....Beethoven
Overture, Rienzi.....Wagner
Idyll, Siegfried.....Wagner
Prelude, act III, Lohengrin.....Wagner
Prelude and Isolde's Love Death, Tristan and Isolde.....Wagner
Ride of the Valkyries, Act III, Die Walküre.....Wagner

Shannah Cummings.

On Tuesday evening, March 15, Miss Cummings appeared at the Poliklinik concert given at the Metropolitan Opera House.

The *Staats-Zeitung* says:

Shannah Cummings gave the aria "Pace, Pace, mio Dio," Verdi, with glimmering success, and was repeatedly recalled until she was compelled to sing "Du Bist wie eine Blume" as an encore.

One of the most enjoyable features of the German Poliklinik benefit, under the direction of Augustin Daly, at the Metropolitan Opera House Tuesday evening, was the aria from Verdi's "La Forza del Destino," "Pace, Pace, mio Dio," sung by Miss Shannah Cummings. Miss Cummings has been the soloist in a number of important concerts this season in and about New York. Her singing of the Verdi aria was a revelation to those who never heard her. Miss Cummings has a fresh, bell-like voice of great magnitude. For an encore she sang "Du Bist wie eine Blume."—Evening Telegram.

Siloti's Next Recital.

It will occur in Mendelssohn Hall Friday evening at 8 o'clock, and will offer another opportunity to hear him in his already famous interpretations of the later Russian composers. The program arouses delightful anticipations: Trio (D minor), op. 32 (in memory of C. Davidoff),

Arensky
Franz Kneisel, violin; Alwin Schroeder, violoncello.
Islamey (Dance of the Dervishes), Oriental Fantasia, Balakireff
Etude (La Nuit).....Rachmaninoff
Prelude (op. 3).....Rachmaninoff
Etude, op. 31.....Arensky
Esquisse, No. 1.....Arensky
Complainte (Nocturne).....Tschalkowsky-Siloti
Paraphrase on Themes from Onegin, Tschalkowsky-Pabst
Etude (D flat major).....Liszt
Consolation, No. 5.....Liszt
Fantaisie.....Chopin
Etude (No. 3), op. 10.....Chopin
Ballade (A flat).....Chopin
Nocturne (D flat).....Chopin
Scherzo (B flat).....Chopin

Gérardy in Cincinnati.

The young 'cellist, Jean Gérardy, met with tremendous success at the Symphony concerts, Cincinnati, last week. No artist this season has won a more enthusiastic reception than this young artist. Here are a few notices from Cincinnati and Minneapolis:

If it were not an insult to the 'cello, the most human of all instruments, we would be tempted to call Gérardy the Paderewski of 'cellists, so full of the personal quality is his playing. His tone is of marvelous beauty and power; he sings with his instrument as if strings and bow had no mechanical limitations. He plays with minute poetic feeling and with absolute authority.—Cincinnati Times-Star, March 11, 1898.

M. Gérardy seemed to have communicated to the orchestra something of his own impetuous temperament, for after the Brahms Symphony the members seemed less lethargic than formerly; or, rather, the effect of spirit and vigor was more marked. As for Gérardy himself, he is unquestionably the greatest 'cellist Cincinnati has ever seen or heard. This young man, barely out of his teens, carries the maturity of a man. He is essentially an emotional player; there is a sensuous charm in his tones that finds its way into the heart of the hearer.

His technic is so true and so admirably guarded at all times one absolutely forgets there is such a thing.

In the concerto of Lalo Gérardy displays his true temperament as vividly probably as in anything he plays.

Intelligence, insight, feeling and particularly passion are all present in Gérardy's work constantly. In his management of the instrument again is seen the command of the master. His youthful figure sways with the intensity of his emotion, and in this particular—his stage mannerisms—he reminds one much of that other eminent Belgian, the violinist Ysaye. Both the Brahms and the Glazounow numbers were well invested with the sentiment breathed in the next.—Cincinnati Commercial, March 11, 1898.

Of Gérardy, the 'cellist, it is almost impossible to express the wonder and astonishment that he creates by his marvelous playing. Such virtuosity has never been heard in this city, and yet, while the technic is perfect, intonation flawless, there is the ardor, the sympathy and the depth of feeling in his playing that marks the true artist, and without which the technic is a cold and lifeless thing. He is entirely free from vanity, and there is complete subordination of self in everything he plays. The youthful force and figure only makes his genius the more apparent. His tone coloring is exquisite, at times deep and tender, then thrilling with intense power and passion. The life, fire and abandon in his playing makes the listener lose all power of analysis. The Boccherini Sonata was played with superb tone and pure intonation. Throughout all the intricacies of the music, the principal theme

was clear and distinct. Schumann's "Abendlied," was given with a tone of veiled sweetness and an exquisite tenderness and dreamy charm inexpressible. Chopin's "Nocturne" brought out the flowing, singing tones, tones quivering with soulful feeling.

"Tambourini," by Leclair, gave an exhibition of his wonderful fingering, and though full of intervals of extreme length, the intonation was perfect. The Bach aria was given with a dignity, breadth and repose that made the "Tarantelle" by Popper a contrast that fully displayed his versatility. The "Tarantelle" was taken at a tremendous pace, showing his marvelous executive skill. His encore was full of poetic feeling. Listening to such art and skill creates a feeling of curiosity as to what heights he will reach in future years.—Minneapolis Times, March 16, 1898.

J. H. McKinley.

The well-known tenor J. H. McKinley is making engagements in almost every musical part of the country. Some of his dates for the next few weeks are Milwaukee Arion Club; Stamford, Mass., "Dream of Jubal"; Burlington, Vt., "Samson and Delilah"; Wheeling, W. Va., "Swan and Skylark"; Montclair, N. J., "Crucifixion"; South Church, New York, Rossini's "Stabat Mater"; Spartansburg, S. C., Festival; St. George's Church, New York, "Crucifixion"; Mt. Vernon, concert; Brooklyn, concert; New York, Baptist Epiphany Church concert; New York, Clio Club concert; Pennsylvania Chautauqua; New York, concert, Grand Central Palace; New York, concert St. Paul's Church, Eighty-sixth street; Lacrosse, Wis., recital.

During his recent tour Mr. McKinley was most enthusiastically received wherever he appeared. The following are some of the press notices:

Every one interested in musical matters is cognizant of Mr. McKinley's reputation as an artist, and his record with Nordica and Calvé and also in the metropolis and other musical centres, so that it is scarcely necessary to enter into any extended criticism of either his voice or the rendition of his songs in last night's recital. Notwithstanding his almost continuous singing the past week Mr. McKinley was in the finest voice, and when he took his high notes he made the house fairly ring with its immense volume. His songs were in delightful contrast, and in the "Summer Song," from the "Swan and Skylark," the fortissimo and piano parts were given in an incomparable manner with the most exquisite modulation of tone and expression for the sentiment involved.—Parkersburg, W. Va., Sentinel.

Mr. McKinley, the celebrated tenor, did not disappoint either of his old friends or new acquaintances. His singing was marked by the full tones, fine technic and strong and vivacious dramatic expression that characterized it when he was here before. Mr. McKinley's first selection was the "Prize Song," which was rendered with such skill and feeling that the singer had to respond to an enthusiastic encore. Next followed the group of "Old Favorites," by Mr. McKinley. All the yearning tenderness of the past seemed wrapped up in those thrilling strains, that brought the long ago to many gray heads in the audience and to some not so gray. To hear these old-time favorites (that will never grow old as long as the human heart remains the same) sung by an artist—that was the wish of the one who requested that they be placed on the program, and if he was there he had his wish. The singer's skillful handling brought out the best in them, and the result was even beyond expectation.—Parkersburg State Journal.

Mr. McKinley has a beautiful tenor voice, full of expression and of great flexibility. The program, as rendered by him, was one of great scope, and he gave delightful renditions of many songs of the great masters.—Parkersburg Daily News.

Mr. McKinley added much to his reputation and former popularity by the masterly way in which he carried out his part of the choice program. His work throughout was characterized by naturalness and ease, and he imparted to his audience an inspiration found only in music and interpreted only by a genius and an artist. His work clearly demonstrated that he is an artist of the first class.—Marietta, Ohio, Daily Register.

Mr. McKinley has much more than his name to recommend him. He has abundant spirit, an unusually fine voice and a grace that is consummate, so that his equipment with which to undertake songs of a high order and render them well is complete.—Marietta, Ohio, Leader.

A thoroughly cultivated voice of much power and range, together with complete knowledge of his art, enabled Mr. McKinley to exhibit very effectively the beauties of the music entrusted to him. The recitative, "And God Created Man," with the accompanying aria, "In Native Worth," are among the conspicuous beauties of the oratorio, and Mr. McKinley did them full justice. The perfection of his enunciation, his artistic phrasing and the force and justness of his expression fully deserved the very hearty applause which his efforts received.—Harrisburg Daily Telegraph, February 18, 1898.

Mr. McKinley's rendition of "In Native Worth" captured the audience. He possesses a clear, sympathetic tenor voice of great range and sings in a perfect method seldom heard. The aria, which should be the climax, inasmuch as it describes the highest form of creation, man, was rendered superbly, the audience applauding before the close.—Harrisburg, Pa., Star Independent.

J. Henry McKinley was a find as a tenor. What is rare in tenor voices, his notes are uniformly perfect. His part ranged from B below the staff to C above, and not a note was harsh or badly formed. The voice is perfectly clear, and his style unusually easy.—Harrisburg, Pa., Patriot.

OUR INFORMATION BUREAU.

MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

George Lehmann,
Ludwig Marin,
Mrs. Hadden Alexander,
Mons. Pol Plançon—(Telegram)—
Leon Marx.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Gordon Darlington Richards,
Victor Herbert,
Anton Hegner,
Mrs. J. Wyman,
Florence Wyman,
Mme. Marie Barna,
Ethelbert Nevin,
Richard Burmeister,
August Walther,
Louise V. Sheldon,
Thomas F. Shannon,
Feilding Roselle,
David Bispham,
Ragnhild Ring,
Mrs. Richard Blackmore, Jr.,
Miss Nedda Morrison,
Reginald De Koven,
Maud Reese-Davies,
Miss Marie Engle.

Miss Harriette Cady.

Miss Harriette Cady has just given a most successful concert at Lakewood, at the Laurel-in-the-Pines, and now goes to Washington to play. April 18 she plays before the American Association of Allied Arts, and later in April at Yonkers, Newburg, N. Y., and Orange, N. J.

Colonel Hinton Salls.

Col. George Frederic Hinton, business manager of Sousa and his band, sails for Southampton to-day (Wednesday) on the steamship New York, of the American line, as the representative of John Philip Sousa to arrange the details of the European tour of Sousa's band during June, July and August.

Ernest Gamble.

The young basso is meeting with tremendous success through the South. He appears in Louisville, Ky., March 10; Memphis, Tenn., March 11; Mobile, Ala., March 15; New Orleans, March 16, and Galveston, March 18.

Mr. Gamble is already engaged as one of the soloists at Chautauqua, N. Y., next August. Here are some press notices:

Perhaps the most genuinely enjoyable part of the program was that furnished by Mr. Gamble, a basso who holds a position of much esteem on the concert stage. Mr. Gamble has a voice adapted principally to ballad work, but tender in its quality and rich in volume. His fine rendition of "The Bandolero" won him spontaneous applause, which was frequently repeated during the evening. He sang with fine effect, and each note was clearly enunciated.—Memphis Commercial Appeal.

Mr. Gamble, the basso member of the company, shared with Mlle. Verlet the honors of the evening. His is one of the most mellifluous voices ever heard here, either in concert or operatic work. While the range is almost extraordinary, the quality is pure and rich throughout, and there is an absolute absence of any roughness which frequently mars the pleasure of a bass voice to ears attuned to higher notes. He sang "The Arms and the Man" and "The Bandolero" as his numbers on the program, and each time was recalled so repeatedly that all his scores prepared for the occasion were exhausted, and he had to express by pantomime his inability to comply further.—Memphis Evening Scimitar.

Concert in Mendelssohn Hall.

The artists who will participate at the concert to be given in Mendelssohn Hall Thursday evening, the 24th inst., for the Pastors' Aid Society are as follows:

Miss Sara Anderson, mezzo-soprano; Mme. Josephine Jacoby, contralto; Mrs. Mortimer H. Leonard, contralto; Theodor Van York, tenor; Joseph Baernstein, basso, and William J. Falk, accompanist.

Here is the program:

I'll Sing Thee Songs of Araby.....Clay
Mr. Van York.
Under the Rose.....Fischer
Love Me While I Live.....Foot
Madame Jacoby.
Hybrais, the Cretan.....J. W. Elliott
Mr. Baernstein.
Aria, Mon Fils, La Prophétie.....Meyerbeer
Miss Anderson.
Autumn Gale.....Grieg
Mrs. Leonard.
Quartet, A Vision.....Nentwich
Miss Anderson, Mrs. Leonard, Mr. Van York, Mr. Baernstein.
Deut, Excelsior.....Balle
Mr. Van York, Mr. Baernstein.
The Clover.....E. A. MacDowell
The Yellow Daisy.....E. A. MacDowell
The Bluebell.....E. A. MacDowell
Miss Anderson.
Union.....Tosti
Mr. Van York.
Quartet, Good Night, Martha.....Flotow
Miss Anderson, Mrs. Leonard, Mr. Van York, Mr. Baernstein.



OLD AGE AND HONOR.

The days of our years are three-score years and ten; and if by reason of strength they be four-score years, yet is there strength, labor and sorrow; for it is soon cut off and we fly away.—Ps. xc. 10.

THERE are to-day in Europe four old men, whose years have passed the Psalmist's limit of four-score years. They have had lives of strenuous intellectual toil. They have worked each in his own way for the betterment of humanity. They will soon pass away; their work will remain.

Which is the greatest of them—Gladstone, Bismarck, Verdi or Leo XIII.?

Bismarck created an empire. Gladstone went far toward making a democracy of an antique kingdom. Verdi has filled the world with music, and has, withal, devised one masterpiece that bids fair to carry his name far down the ages. His Holiness the Pope—Christ's Vicar on earth—has faced problems no less difficult and as insistently material as those Bismarck had to confront; he found the Church in peril—it was his to reconcile the old faith and the new democracy. His work is not finished, but how bravely it has been carried on.

Indeed, to the patient student of the history of our times, Leo XIII. seems an entirely remarkable man. As Leo X. is known in Papal history as the political Pope, so Leo XIII. may well be known as the Pope who was at once politic and a statesman of a very high order.

Think for what he stands—he, the heir of the churchly conservatism of a thousand years.

He has declared for democracy, for the American policy, for the union of churches; he has abetted the French Republic and opposed—in spite of that traitor, Galimberti—the Triple Alliance, and he has rejected all the iniquitous arrangements invented to keep the Italian monarchy forever encamped at the gates of the Vatican. He has faced the new needs of the new century. Old as he is—a white, pathetic figure out of the past—his greatness of heart and his keen intellect are bent to the needs of the coming generations of Christians. He believes that the union of altar and throne is not indispensable, and has foreseen how in these throne-toppling days the altar may be dragged down with discredited royalty. He has severed the bonds between the two institutions. How daring a deed this was—how important to the future—may not yet be fully understood. The church that was bound to the State he has linked to the people—following out with almost revolutionary fervor the ideal of Him, whose vicar on earth he is.

The future historian will see in Leo XIII. a great statesman, one who bore himself with rare discretion and acted with rare wisdom in manifold crises of the Church. His reign was cast in troublous times. The wise courage with which he faced the problems of his day has not yet received its due appreciation. More than a holy man, pure in life and noble in aspiration, Leo XIII. as well is a statesman of rare genius.

Like every gentleman, he has written Latin verses.

A scholar, a patron of art, an abundant dispenser of charity, statesman and saint, Leo XIII. is one of the great men of an age which has not produced many great men. His old age is like that of Cato—frugal, studious, pure, rich in activity.

Bismarck's task was easier, perhaps; in any case there was a melodramatic element in his work that dazzled his generation. Out of a fifth-rate power, out of a clutter of little unreasonable nations he builded an Empire. He made a State. He gave it an army. He created a navy. And when his work was done he retired, not discontented. The world had need of him. In an age of folly, weakness and sentimentality he declared the not unprofitable doctrine of might.

In a delirium of democracy there was danger that this idea might be lost. The nations were in the primrose path. And beautiful as democracy may be in theory, it would be not even an ideal were it not ridden down now and then by the autocrat. The Emperor Wilhelm II.—the one kingly figure of this age—is in a way the creation of Bismarck. It may be that after all he is the *avant-courrier* of the new civilization—the aristocracy of the sword come to its own again. Evolution is merely trotting in a treadmill. Always the republic has ended in the empire.

And yet it is to be remembered that Bismarck's work was accomplished in spite of the spirit of the age. He ignored the arrangement of things. In the face of a clamorous democracy he set up the autocratic ideal. He laid the foundations of the German Empire broad and deep. He rehabilitated patriotism.

This man's work may not be judged yet; we are too close to it; its influences are still in the germ.

Mr. Gladstone has been removed to his home at Hawarden; it may be to die. His work is done. Like the great German he has served the State; he has given his life to the service of his country, and now in his old age he is waiting for death. "I am tired of waiting," he said a few weeks ago. Almost, he might have repeated the lines of the Chinese poet:

On my later life,
Fell an hundred ills.
Welcome were that sleep
That all trouble kills.

Gladstone was on the side of democracy. In spite of his habit of using blurred phraseology he has made plain enough his belief in the wisdom of collective ignorances. He spread the franchise. While he would acknowledge the ignorance of the green-grocer at the corner, yet by some curious permutation of logic he is willing to intrust the government of his land to the average ignorance of all the green-grocers in the kingdom. For this idea he has stood. His belief in man's right to political equality is as strenuous as that of the sheerest socialist of them all. In a word, he represents the opposite pole from that for which Bismarck stands.

For whom will the future declare?

For Bismarck or Gladstone?

Is the pendulum swinging toward democracy or monarchy?

He would be a reckless prophet who should say. It may be that Gladstone was fully abreast of his time—an achievement which Goethe thought enough to make a man of genius—and it may be that Bismarck stood ahead of his time. Some of us hear in every country the sound of the army of democracy marching triumphantly under the flags and symbols of equality and brotherhood. And others of us, perhaps more discerning, foresee the ultimate defeat of democracy and the enthronement of the antique hierarchies of the sword and the money bag.

Who shall say?

In his old age Gladstone fought splendidly for an ideal. The fight he made to give a larger freedom to Ireland is an epic of old age. He failed, and perhaps the man who compromises always fails, but he stands for the England of his day—the day of the old order and the new, the day of compromise and adjustment.

Cato learned Greek at eighty; Verdi in his old age denied the triumphs of his youth; he learned a new art and won therein new triumphs.

For most of us to grow old is to die a little each day. Verdi grew toward a new youth. Perhaps his success has been sweeter than that of Bismarck was to him. Kingdoms come and go; the Empire, which is Bismarck's monument, may crumble away in the dust and desolation of democracy.

Only Art is eternal.

WARNING.—While I was resting to-day in the park my hair was cut off by an unknown person. All persons are warned against buying it. Hans Adolar, Poet and Composer.—*Fliegende Blätter*.

THE movements of Duse always are of interest, and it is probable that after fulfilling her engagements at London and Paris she will visit New York. It is to be hoped that her repertory in her American tour will not contain many dramas of morbid eroticism. The American public is tired of women with a past that has been tempestuous, rushing into a future that will be a cyclone, of women who did and women who did not, and such like so-called emotional pieces. It is a good augury that the "Citta Morte" of D'Annunzio made no success in Paris, and will not be performed in Milan. It is to be desired that no manager will try to produce such a rotten piece here.

Of Duse's merits as an actress it is superfluous to speak. The action of the Comédie Française in inviting her to appear at the performance to be given in honor of Mlle. Reichemberg is a convincing proof of the high estimation in which she is held in France. She will appear there in "Adrienne Lecouvreur" and if she takes the same role in this country she will do well. She will do better if she gives us such plays as "Mary Stuart" and lets us see what she can do really in Shakespearian roles. She can express passion, tenderness, sorrow, without letting her dramatic work become theatrical, and it is only justice to herself that she could exhibit her great talents in pieces more worthy of her.



READ on, my dear friend, and further down this page you will come to the joyous lines that I have devoted to Sorma. They should be written in amber-scented verse, for Sorma belongs rightly to a madrigal—like Thomasin, she requires viewing through rhyme and harmony.

In the first place—

I smoked my cigar in the café of the Astoria the other evening, among Philadelphia men who were far gone in drink. Cavalry officers strutted to and fro—there were dozens of them. I have not seen so many tin soldiers since I closed, for the last time, my box of Nuremberg toys—and that was long, long ago, my children. Soldiers to right of me, &c. It was admirable.

They were not the soldiers of Caran d'Ache. They were not the soldiers of Meissonier. They were not the soldiers of Lady Elizabeth Butler. They were not the soldiers of Frederick Remington. They were soldiers

of the United States. They had theatre uniforms. They had theatre boots. They had theatre swords. They had theatre souls. They made me tired.

But the inebriated gentlemen from Philadelphia were a compensation.

The same evening I heard Nordica sing "Isolden's Liebestod." I sat next to Steinberg in a red plush chair in the Metropolitan Opera House. All about one were great, blonde, apoponaxed women, with shoulders splendidly white and phosphorescent eyes.

I wondered why I should be sitting in a red plush chair next to Steinberg and surrounded by apoponaxed women, listening to Nordica's "Liebestod!" It seemed uncanny.

I loathe the human voice.

It is an instrument of base and lowly origin.

Indeed it is the one musical instrument—if it may be classed as a musical instrument at all—that was not invented by man's intellect. It is not an intelligent, artistic creation. And therefore it does not appeal to the artist in me, or to my intelligence. It is the cry of the Beast. It stirs up the dregs of my nature. It summons for me panoramic pictures of human animals, squirming and squealing up a recurring staircase, as in Rowlandson's sinful print. It debases and abases me. And I—

I would fain poise lightly, like a gilded butterfly, on the Rim of Finer Issues (J. G. H. q. v.).

Of all musical instruments the human voice is the least artistic.

The chief token of our defective culture is that we tolerate its orchestral use.

It may be used properly enough in calling the cattle home, or announcing Arthur Brisbane's latest war-extra; but the human voice has no place in art.



As a matter of fact, what is called singing is anti-music.

It is not artistic simply because it is natural—that is non-artistic.

Nature itself is banal; its only use is that it serves art as a *point du depart*. The landscape is nothing—the painted imitation, in its charming and conventional unreality, is everything; it is art.

The human animal is not pleasant—indeed it inspires consternation and degrades the soul—but the bronze or marble simulacrum is full of pleasant and artistic instigations.

Only that is admirable which has been created by man's intelligence.

The plain wench of Toboso, winnowing her wheat, has neither interest or significance, but when she has been prettily imagined into Dulcinea del Toboso she becomes one of the inalienable possessions of the artistic mind.

Man created the fiddle and pronounced it good.

That was conscious, artistic creation.

The current admiration for the human voice is a retrogression toward a lower plane of civilization. The blond, barbaric animals, romping in the primeval forests, howled their savage songs among the tree stems. In time some man of genius beat two stones together—and music was born. Of old men worshipped their fellow-men, because they had not yet learned to create worshipful idols.

But why should we go back to this naive idolatry? Why should we return, promiscuous in our admiration, to that age of the human voice—when the Beast howled through the dark tree stems to the Other Beast—ere yet music was born in the clash of shells or the scraping of fibrous bark?

It is a monstrous retrogression.



If we are to have the "voice of nature," let us have it outright—the roaring of lions, the singing of women, the warbling of cats, the braying of the four-shinned and cries of screech-owls, and the pizzicato of crickets. That is nature's orchestra.

But what has nature's orchestra to do with that of art?

Had I my way the human voice should be banished from polite society. It should be heard only in green nights and furtive forests—hailing the satyrs and noctambulists.

One of the elementary laws of æsthetics is that the real should not be blended with the artificial—as in Phillipoteaux' panoramas, where the painted canvas is helped out with real tents, trusses of hay, stuffed asses, boots and cannons.

Blending the human voice and the orchestra (which is the conscious, artistic creation of man's intelligence) is a crime under this æsthetic law.

For instance, the warbling of cats, like the singing of women, is nature's noise. The ringing of bells, however, is not of nature, but of art.

What, then, is to be said of the concert which Altisidora and the Duchess provided for Don Quixote, the knight-errant of La Mancha?

As you remember in this concert the natural and the artificial were blended. Thus they let down from the balcony over Don Quixote's window "a cord with more than an hundred bells attached to it, and immediately after that discharged a great sack full of cats, which also had bells of smaller size tied to their tails."

Now in the ringing of the bells there was an artistic intention—this was music, consciously created by means of instruments purposely designed to that end; it was in a word, music.

But the warbling of the cats discharged from the sack? This was the mere noise of nature—like the sound of the human voice. And the concert, I declare, was inartistic, because it attempted to blend the two—the natural and the made, the real and the artificial, nature and art. The bells alone

"Mädchenraum."

Agnes Sorma
The.....
Irving.....
Place.....
Theater.....



were art of a kind. The cat warblings were harmless nature. But to combine them was an æsthetic crime.

This much even Don Quixote recognized, and was sorely vexed thereat, as you may read in the history.

Let us send the human voice about its business; it has no place in the consciously created art of music.

As I told you, I shall write of Sorma and Max Bernstein's new play—but there is no need of haste. Now that spring is in the air idleness is not un-

profitable. The trees in front of my window are budding. The wind blows thirstily from the south; I am fain to be led to an honest ale house, where I should find a cleanly room, lavender in the windows, twenty ballads stuck about the walls and a cup of good barley wine, even as Master Izaak Walton found them. 'Twere no bad exchange for these lean spring buds and pitiful trees and asphalt walks.

"Mädchentraum"

SORMA as LEONOR.



But, I swear by my virtue, I would not wish to meet the host who served the cup to honest Izaak.

"To speak truly," said honest Izaak, "he is not to me a good companion; for most of his conceits were either Scripture jests or lascivious jests; for which I count no man witty, for the Devil will help a man that way inclined, to the first; and his own corrupt nature, which he always carries with him, to the latter; but a companion that feasts the company with wit and mirth, and leaves out the sin, which is usually mixed with them, he is the man; and indeed such a companion should have his charges borne."

And so say I, honest Izaak; there is so much scurvy talk abroad that one may scarce find an honest ale-house where he may drink his barley wine and learn no harm. Those Philadelphians, of whom I told you, poisoned my wine with many an evil

jest the other evening—lascivious jests not unmixed with sin. I'm none the better for that half hour.

May he who told the Tale of the Eyebrow, never lie easy in his bed—'twas a foul jest and lies on my conscience like a blot of ink.

I fared much better when I breakfasted with my EDITOR and the RACONTEUR, for the talk was all of the Christian Fathers, of old churches in Rome and the lizards in the Forum, of the Florentine Duomo and electric organs. I came to no harm at all.

Hereafter I shall follow Father Walton's plan—I shall be seen twice in no man's company I do not like, and shall like none but such as I believe to be very honest men and clean of speech.

Witness my hand and seal.

"Maedchentraum" is a fanciful little comedy in three acts—fanciful as Tennyson's "Princess," and told in smooth, apt, uninspired Tennysonian verse. It is a play for delicate maidens, who dream of love. It is charmingly romantic; deliciously sentimental—a play that it would be possible to hear in New York only at the Irving Place Theatre.

After all, this little German playhouse is the home of the drama. Only there does one hear the new plays and touch the edge of the new dramatic movement. This week, for instance, Mr. Conried offers Cavalotti's poetical "Das Hohe Lied," Bracco's "Untreu," Hauptmann's marvelous drama "Die Versunkene Glocke," "Cyprienne" and "The Taming of the Shrew." At what other theatre could you find such a bill of fare?

As to Max Bernstein's "Maedchentraum," it is, as I have said, a winsome and practical play—sheer romance, gay and delicate.

The scene is picturesque. It is the fifteenth century, and you are in Aragon. There is a brave and beautiful little Princess, who has been brought up in seclusion. Her only companions have been a lubberly cousin and books of philosophy and learned tomes. A darkly ambitious old uncle has been the Regent, but at last the day of her freedom has come. She takes her seat upon the throne. With her own white, little hands she crowns herself with the crown of gold and pearls. Like Tennyson's princess, she determines to reform the world. There shall be no more cakes and ale. Duelling and quarreling are prohibited. Rogues must steal no more, and toppers must drink watered wine.

But above all—

Above all, there must be no loving or giving in love.

No more love? And kisses no more? These be indeed bitter laws. But the little queen is stern and determined. She announces that she herself will never marry. The little blind god is to be turned neck and crop out of the kingdom. There is to be no more fondling under the orange trees—no more trysts by the moon dial, when the nightingales are whistling to the stars.

'Tis to be a very philosophical kingdom and orderly.

The new queen glances about her court. Whom shall she chose for her chief minister? There are learned men wagging their gray beards; there is

her dark uncle—but she passes them all by and selects a stalwart, gay courtier, who has just come from abroad and is new in court.

I daresay you wonder why she chose him, of all others. It is very simple. When she announced that she would never marry, the young courtier laughed as one who would say, "Nonsense! my dear."

Need I tell you the rest? How philosophy went out like a lamb and love came in lion-like? How the little princess was snared in a net of love? How she coquetted and angled for her lover—like any other honest, brave, love-sick little girl? How she won him under the orange trees, while the nightingales—those mountebanks—whistled a fantasia to the moon?

You know it all, as well as I do. Quite as well.

Agnes Sorma was the Princess Leonor of this dainty play. It is a role that makes no great demands upon the artist and, indeed, affords the artist few opportunities. Still Madame Sorma's work was wholly delightful. Very deftly she showed us the regal little woman, melting into a kiss-hungry, kiss-worthy little sweetheart. Her touch is light. Her art is fine and sincere. It is as thoroughly adequate for this pretty trifle as it is when put to the test of Nora in the "Doll's House."

Aubrey Beardsley is dead. He was born in 1874. He was rescued from commercial life by Oscar Wilde, who may be credited with having "discovered" him. His first work was done for the *Pall Mall Gazette* and its weekly edition, the *Pall Mall Budget*. This was about six years ago, when he was still a boy. He had fortunately none of the humdrum "schooling"—the Kensington process of sandpapering talent down to mediocrity. He was original and he was daring. He was a good draughtsman. Indeed he was a rare master of the line. This and his savant treatment of the mass made him what he was. Technically his work had tremendous merit. Its influence on the black and white of the day is not to be overrated. For the average student of books, prints and illustrations his personality was the main thing. His personal equation, as I have intimated, had not been struck out in the schools. It colored all his work. His view of life, at best not quite sane, was always interesting and essentially personal.

Alone, among the black-and-white artists of England, had he something to say.

While Du Maurier was drawing coats and frocks and E. A. Abbey was drawing stage costumes and theatrical properties, this hectic, clairvoyant lad was drawing the souls of his generation.

Not pleasant souls, you say?

No, not pleasant to look upon—sick souls, ulcered all over with pustulant affectations; faded souls—souls with *goitres*—all the futile, fevered, evil souls of an age-end generation.

Look at his women—Belinda in his masterpiece, the illustrations for Pope's "Rape of the Lock," Guinevra, Salome—they are women in whose incessant, nostalgic and secular eyes you may read the story of nervicide nights and anonymous days—they are the women that flower in London, in these decadent days, like great carnivorous, arachnean orchids.

He has recorded this phase of civilization frankly and observingly—as Rubens recorded the blonde, healthy, operose life of his day. It is not

"Mädchentraum"
.....Act I.
Love is banished...



"Mädchentraum"
Act III:
Love returns.



pleasing—God knows! But unfortunately life is not always pleasing, not always innocent, not always sane—

It is a record like any other.

Aubrey Beardsley's personality was sick and unhealthy. Its trail is over all his work. It influenced, though I do not think it vitiated, his artistic transcript of life.

And after all—

Art is merely a commonplace fact, strained through a personality.

VANCE THOMPSON.



"THE SECRET OF SEX."

(Alleged Views of Mme. S-r-h Gr-nd.)

Come to my heart, Herr Schenk! the strangely human
Charm of the chaste and specious yarns you spin
Proves you (the leech) and me (the writing woman)
One kin!

How often will a timorous confusion
Redden the very nape of people's necks
When anybody makes the least allusion
To Sex!

Should conversation turn upon the gender
Of even substantives—they change their hue!
But I am not so delicately tender;
Are you?

Nay, but where common angels hardly dare a
Footstep on dangerously shaky ground,
There in their element both Schenk and S-r-h
Are found.

They say you know by name each blood corpuscle
Respectively in men's and women's veins!
I also haunt the scientist; I hustle
His brains.

The many-daughtered fathers of Vienna
Find you dispensing golden gifts like dirt;
You make their blighted hope of infant men a
Dead cert.

A rule or two, a regimen of diet,
Gratis you give for joy of truth itself;
You will not sell nor do they want to buy it
For pelf.

Ah, Schenk! (I shudder at the contemplation!)
Had you some years ago matured your plan,
I might have been, to my humiliation,
A man!

A man, a mere male animal half witted,
My body bloated and my mind a blank,
A specimen of nature only fitted
To spank!

I bless my horoscope, whose leading feature
Shaped me a woman, feminine but firm;
And not a reptile, not a crawling creature.
A worm!

But this in you, O Schenk! I find abhorrent;
It seems like putting swine in front of pearls;
You only promise boys; you give no warrant
For girls!

Then let my sisters, wise through your instruction,
Reverse your method in its full details,
And so avoid the dolorous production
Of males!

The eternal feminine's eternal fitness
May thus attain to wipe all men away;
Though S-r-h hardly hopes, for one, to witness
That day.

'Tis well! For men, I grant, were born to grovel;
Yet were they once abolished in the lump.
There might develop in the sexual novel
A slump!

—London Punch.

A letter of R. L. Stevenson's, written to David Christie Murray some time in 1892, has lately been published, and is worth reproducing for its personal and literary quality:

HONOLULU.

DEAR MR. CHRISTIE MURRAY: Here is a strange place for me to date a letter from to a brother Briton, a brother artist, and (unless your three names belie you strangely) a brother Scot. But the truth is I am committed to the South Seas (where I find everything to interest me and more health than I am used to have) for some time, and I must do that by letter which I had rather do by word of mouth. "By the Gates of the Sea" was my first introduction to your work; since then I have had a great deal of pleasure from your pages, and this week I have been making up lee-way with "Aunt Rachel," "Hearts," "The Weaker Vessel," and "First Person Singular," which I lay down to write to you, and to congratulate you. Setting aside George Meredith, our elder and better, I have read none of my contemporaries with the same delight, and whatever you may think of my own productions I think you will be like me in this, that you will set a value on the admiration of any fellow craftsman. I should not say what I meant if I did not add my thanks for the tone of your writing; several times you have encouraged me and several times rebuked.

Take this very stupid scrawl from a worked-out man who is reduced to the level of writing blank verse when he tries to write prose (do you know the stage?), and take it for a little more than it is worth; for had I been my own man, and could I express adequately what I feel at this moment, you should have had a charming letter.

Your truly obliged reader,

ROBERT LOUIS STEVENSON.

For Heaven's sake don't answer this; I know what a business it is; only when you hear I am back, and have a chance, be as kind as your books to come and see me.

R. L. S.

When Renaud first went as Senator to Paris, he engaged a room at a hotel and paid a month's rent—150 frs.—in advance. The proprietor asked if he would have a receipt. "It is not necessary," replied Renaud; "God

has witnessed the payment." "Do you believe in God?" sneered the host. "Most assuredly!" replied Renaud; "don't you?" "Not I, monsieur." "Ah," said the Senator, "I will take a receipt, if you please."

Mrs. Keeley, the veteran English actress, tells an anecdote of a young actress, who in the play is a boy. She is taken before a judge, who asks sternly: "Now, where are your accomplices?" And the young actress, by a happy thought, improved on the author, and answered in artless tone: "I don't wear any. They keep up without."

Queen Victoria has done homage to "The School of Saints" by accepting a copy of Mrs. Craigie's novel.

Appropos of Mrs. Craigie and others, that gifted authoress would not allow her latest success to enter or to be considered among the competitive list for the prize of 100 guineas offered by the *Academy* for the piece of literature showing the most promise.

Thomas Arnold, Matthew's brother, has a sympathetic article on Arthur Hugh Clough in the January *Nineteenth Century*. A close friend of Clough's for many years, Mr. Arnold has the kindest things to say of his personal character, and of course the warmest praise of his talent. He records a conversation which he recalls as having taken place in 1858 between himself, Clough and Matthew Arnold at a dinner in a London restaurant:

"My brother was in great force, and talked incessantly. Clough seemed to be out of spirits, and said but little. The name of Voltaire coming to be discussed, my brother said, with a wave of his hand, 'As to the coarseness or sensuality of some of his writings, that is a matter to which I attach little importance.' Clough bluntly replied, 'Well, you don't think any better of yourself for that, I suppose.' There is no harm in repeating this, because it is well known that my brother in his later years thought very differently."

Of the two celebrated barristers, Balfour and Erskine, the former's style was gorgeously verbose, while the latter's, on the contrary, was crisp and vigorous. Coming into court one day Erskine noticed that Balfour's ankle was bandaged. "Why, what's the matter?" asked Erskine. Instead of replying, "I fell from a gate," Balfour answered in his usual roundabout way: "I was taking a romantic ramble in my brother's garden, and on coming to a gate I discovered that I had to climb over it, by which I came into contact with the first bar and grazed the epidermis of my leg, which has caused a slight extravasation of the blood." "You may thank your lucky stars," replied Erskine, "that your brother's gate was not as lofty as your style, or you would have broken your neck."

We sympathize, says the *Independent*, with the converted Jew who has been told that he must eat pork as a testimony that he is a real Christian, and who publishes his protest in the leading poem of a Jewish-Christian magazine. It begins:

"Oh, must we eat the flesh of swine,
Because, Lord Jesus, we are thine?"

It is not at all necessary.

From *Town Topics*:

"The trouble with women reporters," said the editor, "is that they are given too much to padding."

"I am willing," promptly retorted the applicant for a place, "to submit to a physical examination by a lady physician."

It was with great difficulty that Professor Hubert Herkomer, the portrait painter, obtained Tennyson's consent for a sitting, but at last he was successful, and called at the poet's house. After some little delay the door of the room where the artist was waiting slowly opened and Tennyson entered with drooping head. He looked most dejected, and remarked: "I hate your coming. I can't abide sitting." However, Mr. Herkomer was allowed to remain. Soon after he had retired to his room for the night there came a knock at the door. A head was thrust in and the voice of the poet remarked: "I believe you are honest. Good-night."

A traveling American made a visit to Greyfriars churchyard at Edinburgh. The sexton was a man of Aberdeenshire, and his heart was in the Highlands, plainly. The visitor had been at Greyfriars before, and said to the sexton, as the old man pocketed his fee: "I have seen your Highlands since I was here last." "Oh!" said he, with inimitable Highland inflection, "and had ye never bene there before?" "No. I have never been in Scotland before. I live in America." "Oh! 'Tis a graund country that." "America? It is, indeed!" The old man looked up in utter surprise. "Nay, nay," he said, impatiently, "*the Hiellands*! A graund country!"

An artist who frequented Carlyle's house painted a picture of him in his dressing-gown, smoking a pipe by the fireside, and Mrs. Carlyle in an arm-chair sitting opposite him. The picture was hung at one of the Royal Academy's exhibitions, and, though not a striking work of art, was purchased by Lord Ashburton, Carlyle's friend, for £500. The delighted artist hurried off to the Carlyles, expecting congratulations on the sale and some manifestation of pleasure on their part at having such a value set on a picture of themselves and their domestic interior. He delivered his glad tidings, but all the

response he received from Carlyle was : " Well, in my opinion, £500 was just £495 too much ! "

Stevenson's method of work was thus explained by himself in a letter to a friend, published in one of the volumes of the Edinburgh edition of his works : " I am still ' a slow study, ' and sit for a long while silent on my eggs : unconscious thought, there is the only method ; macerate your subject, let it boil slow, then take the lid off and look in—and there your stuff is—good or bad. "

The origin of the " Marseillaise " is said to be as follows in G. J. A. Fitzgerald's " Stories of Famous Songs " :

Rouget de Lisle was greatly esteemed among his friends for his poetical and musical gifts, and was a particular friend of the family of the Baron de Dietrich, a noble Alsatian, then Mayor of Strassburg. " One night during the winter of 1792 the young officer was seated at the table of this family. The hospitable fare of the Baron had been so reduced by the calamities and necessities of war that nothing, " says Mme. Fanny Raymond Ritter, " could be provided for dinner that day except garrison bread and a few slices of ham. Dietrich smiled sadly at his friend, and lamenting the poverty of the fare he had to offer, declared he would sacrifice the last remaining bottle of Rhine wine in his cellar, if he thought it would aid De Lisle's poetic invention, and inspire him to compose a patriotic song for the public ceremonies shortly to take place in Strassburg. The ladies approved, and sent for the last bottle of wine of which the house could boast. " After dinner De Lisle sought his room, and though it was bitterly cold he at once sat down at the piano, and between reciting and playing and singing eventually composed " La Marseillaise, " and, thoroughly exhausted, fell asleep with his head on his desk. In the morning he was able to recall every note of the song, immediately wrote it down, and carried it to his friend, Baron Dietrich. Every one was enchanted with the song, which aroused the greatest enthusiasm. A few days later it was publicly given in Strassburg, and thence it was conveyed by the multitude to the insurgents of Marseilles, and of its after-popularity we know. De Lisle's mother was a most devoted Royalist, and asked, " What do people mean by associating our name with the revolutionary hymn which those brigands sing ? " De Lisle himself, proscribed as a Royalist, when flying for his life in the Jura Mountains, heard it as a menace of death, and, recognizing the well-known air, asked his guide what it was called. It had then been christened the " Marseillaise Hymn. "

" Gabriele d'Annunzio, " writes M. Huret, " is thirty-two years old. Of medium height, slender, not to say frail, with short, reddish hair, which is growing thin on the top of his finely shaped head, and which he brushes straight back at the temples : his back already somewhat bent, he has the air of one of those aristocratic beings who have begun life too soon. His ruddy mustache is trimmed close to the lip, and the points are turned up sharply at the corners, while the chin ends in a little pointed beard. The nose is regular and shows strength ; the division between the nostrils extends below in a prominent lobe. His eyes, of pale blue, like a faded violet, are half veiled by his heavy lids. Beneath these eyes the network of fine lines tells the story of precocious weariness. The finely shaped mouth opens widely in a smile over carefully tended teeth. And one may search in vain in that face for any trace of the overwhelming, almost savage, sensuality which his privileged hero manifests in all his novels. The appearance of his physiognomy as a whole is rather self-contained and cold. He is a thinker, assuredly quite master of himself, much more given to enthusiasm over a beautiful verse than capable of a real emotion over another's grief. Besides, has he not written : ' One must keep one's liberty complete at any cost, even in intoxication. ' "

A biographical and critical study of Christina Rossetti has lately been published in London, from the pen of Mr. Mackenzie Bell. Here is his portrait of her, as she was when he first met her :

I shall never forget Christina Rossetti's appearance when first I called upon her. She gave me the impression of being tall ; I thought then, as I do still, that none of her portraits sufficiently indicate the commanding breadth of her brow. She looked unquestionably a woman of genius, and it is not every woman or man of genius that so looks. Her voice attracted me at once ; never before had I heard such a voice. It was intensely musical, but its indefinable charm arose not alone from that cause ; it arose in a large measure from what Mr. Watts-Dunton has called her " clear-cut method of syllabification "—a peculiarity which he thinks, no doubt rightly, attributable to her foreign lineage. Indications of her foreign lineage were very noticeable on the occasion I am describing. Not, of course, that it was discernible in accent, nor even in mere tone or inflection of voice ; certainly it was not markedly observable either in her modes of speech or in her ideas. It was something assuredly there, but, like many of the things we perceive with life's subtler perceptions, it eluded precise definition. Perhaps, the nearest approach to an illustration of my meaning would be to say that the effect produced was as though a highly educated foreigner, thoroughly acquainted with the grammar and the vocabulary of the English language, were to speak English, and continue to do so for years, although English was not his mother tongue. No one, I think, can fully understand Christina's many sided personality without taking into account that foreign origin, and there can be no doubt that under some circumstances the blending of races has much to do with the possession of certain gifts.

Of the criticisms on Miss Rossetti quoted in the book we may quote Theodore Watts-Dunton's, that she seemed to him " of all contemporary poets the most indubitably inspired. " " Her very uncertainty of touch, as regarded

execution, seemed somehow to add to the impression she made upon me of inspiration. " Andrew Lang thinks her " unmatched for the quality of conscious art, and for music and color of words. " Her style " seems innocently unaware of its own beauty, " writes Arthur Symonds. But what Christina's brother William says has, of course, most authority :

" Christina's habits of composition were eminently of a spontaneous kind. I question whether she ever once deliberated with herself whether or not she would write something or other, and then, having thought out a subject, proceeded to treat it in regular spells of work. Instead of this, something impelled her feelings, or ' came into her head, ' and her hand obeyed the dictation. I suppose she scribbled the lines off rapidly enough, and afterward took whatever amount of pains she deemed requisite for keeping them right in form and expression ; for she was quite conscious that a poem demands to be good in execution as well as genuine in impulse ; but (strange as it may seem to say so of a sister who, up to the year 1876, was almost constantly in the same house with me) I cannot remember ever seeing her in the act of composition. (I take no count here of the *bouts rimés* sonnets of 1848.) She consulted nobody, and solicited no advice, though it is true that with regard to her published volumes—or at any rate the first two of them—my brother volunteered to point out what seemed well adapted for insertion, and what the reverse, and he found her a very willing recipient of his monitions. "

The Stage Abroad.

MARCH is an Ibsen month in Berlin. The Schiller Theatre gives " Brand, " the Belle Alliance " Emperor and Galilean, " the Dramaturgie Institute " Peer Gynt, " the German Theatre " Hedda Gabler, " and the New Theatre and the Royal Theatre also announce plays by Ibsen.

Several novels have been founded on the notion of purloined manuscripts which the possessor passes off as his own, and acquires fame and fortune, till fate overtakes him and strips off his stolen feathers. In the " Peace Monument, " lately produced at Meiningen, Leopold Adler has used this old idea, but worked it up to a striking climax. The piece is said to be well adapted for the stage, to be skillfully and clearly written, and highly effective. The hero of the piece unfortunately is, and remains, a thief of the meanest kind, and although Adler tries to plead extenuating circumstances in his defense, he cannot arouse any sympathy for him.

Karl Richter is a young sculptor of talent. But his talent lies only in one direction, that is prettiness. He makes nice little things, marked by a kind of piquant grace, which art dealers rather than art judges like. But he is ambitious ; he longs to rise higher ; he cannot rest till he has satisfied his desire for fame. Moreover he is in love.

A public competition for a monument takes place. Karl sends in a design and all the world is astonished at the deep feeling and greatness of his work. He gains the first prize and the hand of the lovely girl who cannot resist the attractions of such a famous artist, as the creator of the prize design shows himself to be.

The excellence of the work excites some suspicion in the mind of Professor Wahler, a great and serious authority in art. He cannot understand how Karl, the maker of pretty little things, can have conceived or created such a work as the monument. He sets to work therefore to solve the mystery, and finds that Karl had appropriated the designs of a deceased friend, who had lived and died unknown, although the highest expectations had been formed of him.

Now comes the close of the piece, as the French neatly call it. The professor, in the course of his still hunt, discovers the real artist, but finds at the same time that the model who sat for the figure of Grace was none else than his own wife.

The poor professor's life is ruined and the faithless Karl stabs himself. The piece was a great success.

ART MAXIMS.

OFTEN ornateness
Goes with greatness ;
Often felicity
Comes of simplicity.

Talent that's cheapest
Affects singularity ;
Thoughts that dive deepest
Rise radiant in clarity.

Life is rough ;
Sing smoothly, O bard.
Enough, enough
To have found life hard.

No record Art keeps
Of her travail and throes.
There is toil on the steep—
On the summit repose.

WILLIAM WATSON.

PATRIOTISM AND SPAIN.

NEW YORK, March 30, 1898.

Editors The Musical Courier:

YOUR arraignment of Spain in the last issue of your paper was an excellent and erudite document, constituting an ugly and defiant attack upon that crumbling nation whose history within recent centuries is a recorded blot upon humanity. All that you say is true and there is more truth that you did not say embracing additional crimes against that people.

As an American by birth, residence and occupation (for there are some occupations that are un-American and non-American), I have, I believe, the privilege to agree with you on some or all points as well as to disagree on some or all. I agree with you nearly altogether, but I also desire to call your attention to certain phases of this international squabble and the anomalies in our own constitutional government that must inevitably strike every observer who has not lost his mental equilibrium during this period of inconsiderate war buncombe.

We are interesting ourselves in behalf of the patriots in Cuba to the extent of interfering with the internecine or home affairs of a foreign nation. That is, we, the United States, are doing this, our administration in Washington acting as our mouth-piece. Yet, how strange it is that when a lynching occurs in Arkansas, let us say, we, the United States, cannot intervene or interfere! Had a negro, or ten or forty, been lynched at Helena, Ark., sixty days ago (as negroes by the hundreds have been lynched in that and other Southern States, and whites and negroes in Western States), could we, the United States, have sent the gunboat Maine up the Mississippi, or any gunboat, to menace the inhabitants of that town in that State? No!

By the application of utilitarianism resorting to expediency the rights of States were crushed by force of arms during our civil conflict, but States Rights are just as paramount to-day in this Government as before the war. The United States, that is we, as we call ourselves, cannot send a menacing gunboat to New London in case of a lynching or other crime. The people of Connecticut, the people of Delaware, the people of Texas are not going to permit their State sovereignty to be interfered with by the Government of the United States, but Spain must endure the menace. We can interfere with her business of government, with her rebellion, but we cannot interfere with our rebellions in the Pennsylvania coal regions! Good, is it not?

We furnish rot-gut whiskey as a legitimate article of commerce to our Indians, and they get poisoned and make a scene, and United States troops are called to quell the uprising. Does Spain interfere with the effort of our "patriots" to regain a little of their liberty or such privileges as we ask Spain to grant to its "patriots"? No!

The Cuban patriots are colored people; they are certainly not Caucasians. Wherein have any of the 8,500,000 colored people of this country shown any inclination to give moral or physical support to these colored brethren? No instance is on record. Are we recruiting any colored regiments eventually to be thrown over into Cuba? Certainly, considered from climatic and ethnological points of view, colored regiments organized in Mississippi, Alabama, Florida and Georgia would be the kind of soldiery for Cuban invasion. Where are the colored volunteers that are coming to the aid, with pay from our Treasury, to help the colored Cuban general Gomez and his colored troops? No! No!

We are claiming to occupy high moral grounds, and feeling disturbed and agitated because of Weyler's and Blanco's era of corruption in a foreign country, and here where our patriotic impulses should most declare themselves we are as silent as clams and as indifferent as oysters; right here where we have a Pension System representing a greater national corruption than the Panama corruption was to France. The Southern States are enacting infamous election laws to disfranchise thousands, yea, millions of voters who are estimated as a basis of representation in Legislatures and in Congress, and we, instead of preventing the outrages, pass them over and go to a foreign question as a more important one. Our whole constitutional purport is being undermined as the Maine was, and the blowing up of the Maine is as a flea bite to a pestilence when compared to the sinful legislation recently enacted in Georgia, Mississippi, Alabama, Louisiana and Kentucky. What is the liberation of the Cuban blacks to us when our blacks are to be deprived of their suffrage and yet remain as a basis of representation? After we get Cuba, will the blacks there vote while the blacks of Mississippi, Kentucky and Louisiana are not permitted to vote?

A fine patriotism, indeed! Our hurried attempts at coast defending proves that Great Britain, France or Germany or Russia could at any time have smashed the smithereens out of us, for in case of trouble they, knowing the true condition of our weakness through their bureaus in Washington and New York, would not have given us time to protect our coasts. On top of all comes the sad spectacle of a nation with a tremendous seacoast and great coast cities being compelled to go to foreign countries to purchase old style men-of-war to increase the strength of the navy in an anticipated war with a nation so decrepid that it cannot subdue a rebellion confined to the interior of an island, while the seaports are all available, for, besides Havana, all other seaports are open to Spain, as Cardenas, Matanzas, Santiago de Cuba—all large ports are in possession of the loyalists. And we are unprepared and buy ships, guns, ammunition, &c., in other lands—we, the United States that cannot crush out an Arkansas lynching.

Do you want any better evidence of the disastrous effects of a high tariff than the exhibition we are now making of our industrial impotency? Suppose last year had not yielded such an abundant crop? What then? Of course, an income tax just as Cleveland asked for and as Bryan now demands. An income tax despite a high tariff. Put the two things together, and where are we on the national ledger? Like that mythical beast, we will devour ourselves. We are getting there fast enough as it is, and with our Pension Fraud system to add to the income tax (which must come now, sure) and the high tariff and a degradation of one of our metals, so that its use is destroyed by legislative enactment, instead of applying the laws of nature to its function—with all these things awaiting it we only need this stupid war to complete the nonsense—for that is all it is.

A Congress is to be elected this year as well as legislatures to elect a number of United States Senators. Each of the two great parties wants a majority, as usual. If the Republican party wants to be beaten it needs only to show the white feather on the war question; that's all. The moment the Republican party lets go of the war cry the Democrats will take it up and use it for their slogan, because the artificial, insane war cry will carry either party to victory. It is not, therefore, a question of party principle, but of utilitarianism, again and again, of the outs against the ins and the ins against the outs. We are therefore compelled to browbeat, to mix in foreign broils, to neglect our own home broils to keep our eyes on Spain instead of on Tammany and the other politicians, because politics are in it.

I suppose you will now say that I am not a patriot, but that is exactly what I am.

A PATRIOT,
But not a blind one.

THE PRAYER OF A MAGYAR-JEW.

JOSEPH KISS, a sad Hungarian, at once poet and critic, is the editor of a choice collection of Jewish prayers, which he and others have done out of the Hebrew into the Magyar speech. As preface to this collection there stands his "Prayer"—a poem of rare technical beauty. I have not in this translation attempted to preserve the assonantal music of the original; my purpose was to keep as close as possible to the author's thought and for his purple stanzas I offer you the makeshift or hodge-podge blank verse. Withal I have omitted the first few stanzas—at least I omit them here. They are not without interest. In the first there is a dignified picture of the Rabbi, laying aside the purple and donning his linen tunic, as he enters the sanctuary where, according to the old custom, he first offers himself a sacrifice for the absolution of his people. And thus, says the poet, touching lightly the prayer strings of his lute, he prays first for himself. His temple is that of poetry; when he sings he enters the sanctuary and there finds absolution

THE PRAYER.

I have not sought thee out, my God,
In temples, walled and shut, O Thou,
My Father, who art everywhere,
Both in the humming of the earth
And in the spinning solar worlds,
And more than all, who dost abide,
Illuminant, forever more,
Within the artist's soul—grant Thou
To me a little of the power
Wherewith, O God! Thou dost create.

God, I have eaten more than half my bread,
I have lain warm and have been cold o' nights
Trudging the highway; in my youth I drank
Of heady pleasures, loving beauty—ay,
With a mad passion. And my soul has held
High thoughts and noble purposes—for them
I fought as Don Quixote fought. 'Twas good.
'Twas beautiful. But I have had my fill.
I do not ask of Thee another youth.

For what, then, do I pray to Thee? Power? Fame?
To bathe me in the floods of their clear light?
Or to possess the treasures, the rich goods
For which so many simple men have died?
What is the way that leads to happiness?
Is it in vain I ask? Is it no more
Than a light phantom that the moment kills
And man may ne'er envisage, face to face?

Lord, I have no ambition now to shine
On peaks of high success; content and gay,
Careless I wander in my beggar's rags,
And, like the bird that follows summer South,
I fly between reality and dreams.
To fashion matter is my only trade,
And in no other have I any skill.

Thou knowest when to send the rain and dew,
And when to blow Thy winds through the foul air.
And Thou dost read in dark and folded hearts
The colors and the terrors of the doubt;
Sadness Thou giv'st and joy; Thou knowest how
To chase the shadows and abate the storm.
What use to pray to Thee, O Father, since
Ev'n our desires obey Thy mighty law?

Give me, Lord! a desire—a passion mad—
To save me from the nothingness and death!
Lord! I have loved, fought, sinned and lived—despite
The hypocrites who stoned me on the way.
Why need I brood like a dull bustard, I,
Who have the falcon's wing to fly withal!
Lend me, O God! the voice of all Thy wraths,
That like Thy thunderbolts my songs may fall!

VANCE THOMPSON

WHEN such a famous centre in Paris as the Café Riche comes under the auctioneer's hammer the variety of objects, artistic or otherwise, to be disposed of attracts attention. In the catalogue there figure "twenty mosaics, after Forain's designs." Then come five paintings on canvas, these having decorated the ceilings, and executed by Felix Barrias, Doucet, Dubufe, R. Gilbert and Rosset-Granger. Then follow "10,000 bottles of wine," and many kitchen ranges, with all the tin, copper and other cooking utensils. How redolent of truffles must be all these relics of the Café Riche! And think, if the old place is to be torn down the ghosts of former bon vivants will still haunt it, and out of some casserole (like the jar in the "Arabian Nights") there will come forth the sublimated spirit of some great chef de cuisine. As nothing ever is quite lost, and more particularly culinary genius, what is scattered around of the Café Riche will never "go to pot."

THE request of Madame Dreyfus for permission to join her husband in his imprisonment on the Devil's Island has been refused. This need surprise no one. The state of mind of the nation at present is not unlike that which prevailed in the time of the first revolution, when, in the name of liberty, fraternity and equality the little, son of Louis XVI. was tortured into idiocy and death. The comfort of living a few months together in a fetid swamp, and then dying together of fever, was quite consistently denied to two Jews by the military party who ask proudly "What is legality to us?" and their clerical abettors who hate Jews and Protestants worse than they hate Germans, especially when the victims are by all the laws of France, French citizens. "There is a nation," Mr. Bodley writes, "to the members of which Frenchmen are more revengeful than to Germans, more irascible than to Italians, more unjust than to English. It is to the French that Frenchmen display animosity more savage, more incessant and more inequitable than to people of any other nation."

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